



IRON MAIDEN

ANTHOLOGY

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



HAL LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

IRON MAIDEN

ANTHOLOGY

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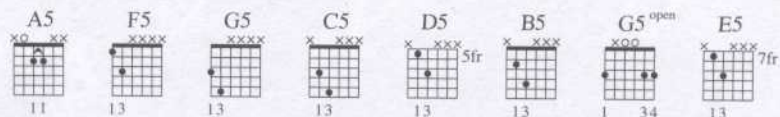
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from Powerslave

Aces High

Words and Music by Steven Harris



1., 2., 3.

Intro

Moderately fast Rock ♩ = 160

Gtr. 1 (dist.)

f

P.M. -----

TAB 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6

TAB 7 | 4 6 4 7 6 7 | 4 6 4 7 6 4 | 5 7 5 7 6 7

*Chord symbols reflect overall harmony.

4.

D E

P.M. ----- P.M. -----

7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 7 6

4 6 4 7 6 7 | 5 7 5 7 6 7 | 4 6 4 7

Faster ♩ = 252

Am

F

G

Play 4 times

Verse

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

1. There goes the si - ren that warns of the air raid,
2. Move in to fire at the main stream of bomb - ers.

Rhy. Fig. 1

Gtrs. 1 & 2

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

then comes the sound of the guns send - ing flak.
Let off a sharp burst and then turn a way.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

Out for the scramble, we've got to get air borne.
Roll o-ver, spin 'round and come in be hind them.

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got to get up for the coming attack.
Move to their blind sides and firing a gain.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Jump in the cockpit and start moving up the engines.
Ban-dits at eight o'clock move in be hind us.

Rhy. Fig. 2

Gtrs. 1 & 2

2/0 4/2 5/3 7/5 5/3 4/2 2/0 5/3 4/2 5/3 4/2 5/3

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

move all the wheel blocks, there's no time to waste.
ten M-E one o-nine's out of the sun. As -

End Rhy. Fig. 2

2/0 4/2 5/3 7/5 5/3 4/2 2/0 5/3 4/2 5/3 4/2 5/3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Gath-er ing speed as we head Spit down the run way.
cend ing and turn ing our Spit fires to face them.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got - ta get air borne be fore it's too late.
head - ing straight for them I press down my guns.

Pre-Chorus

Em

1., 2. Run - nin' scamb - lin', fly - in',
3., 4. Roll - in', turn - in', div - in', }

Gtr. 1

Gtr. 2

*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

Roll-in', turn-in', div-in'. 1. Go-ing in a-gain. 2.

Chorus

E5 C5 D5 E5

Run, _____ live to fly, _____

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

9 0 7 5 9 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

C5 D5 E5 C5 D5 E5

fly to live, _____ do or die. _____

C5 D5 G5 Eb5 F5

_____ Won't _____ you run? _____ Live to

Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

9 0 7 5 3 8 10 8

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

G5 Eb5 F5 G5

fly, fly to live, _____

Gtr. 3 (dist.)

f Harm. w/ bar steady dive

Pitch: D G -1 -4 1/2 -5 -6

Gtr. 3 tacet

E \flat 5 F5 G5 E \flat 5 F5

ac - es high.

Interlude

A5 D5 A5

Gtrs. 1 & 2

P.M. ----- P.M. -----

D5 A5

Gtr. 3

Gtrs. 1 & 2 divisi

(cont. in slashes)

1. 2.

*Gtr. 3 to the left of slash in tab.

Guitar Solo

A5 F5

Rhy. Fig. 5

Gtrs. 1 & 2

Gtr. 3

D5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes G4, A4, and B4. This is followed by a half note G4, a quarter note F4, and a half note E4. The melody continues with a quarter note D4, a half note C4, and a half note B3. The second system also consists of a single staff with a treble clef and a key signature of one flat. It begins with a half note A3, followed by a quarter note G3, and then a half note F3. The melody continues with a quarter note E3, a half note D3, and a half note C3. The score concludes with a final half note B2. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff. The tempo 'Allegretto' is indicated at the beginning of the first staff. The key signature is one flat, and the time signature is 4/4.

A5

F5

D5

The musical score is written on two staves. The top staff is in treble clef and contains a melodic line with various ornaments, including triplets and a wavy line indicating a trill. The bottom staff is in bass clef and contains a bass line with various ornaments, including triplets and a wavy line indicating a trill. The score is divided into measures by vertical bar lines. The key signature is one sharp (F#).

Gtrs.
1 & 2

G5^{open}

A5

Gtr. 4 (dist.)

Gr. 4 (dist.)

The musical score for guitar 4 (dist.) is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the dynamics are 'f' (forte). The score consists of 16 measures, grouped into four measures per system. The notation features a series of eighth notes, often beamed in pairs, with many notes tied across measure boundaries. The notes are primarily in the upper register of the staff. The first measure starts with a treble clef and a key signature of two sharps. The dynamics 'f' is indicated below the first measure. The score is divided into four measures per system, with bar lines separating the measures. The notes are mostly eighth notes, some beamed in pairs, and many are tied across measure boundaries. The notes are primarily in the upper register of the staff.

⊕ Coda

Outro

Am

F

G

Play 3 times

Gtr. 1

Gtr. 2

Free time

Am

F

G

Am

A5

N.C.

Gtr. 3

Gtr. 4
divisi

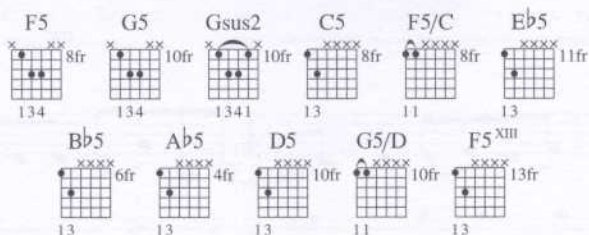
Gtr. 1

Gtr. 2
divisi

Pitch: E

from *Fear of the Dark*
Be Quick or Be Dead

Words and Music by Bruce Dickinson and Janick Gers



Intro

Fast Rock ♩ = 256

N.C.

**G5

*Gtrs. 1 & 2 (dist.)

(Drums)

Intro musical notation. The guitar staff (top) and bass staff (bottom) both use a treble clef. The guitar staff shows a melody starting with a quarter rest, followed by eighth notes. The bass staff shows a bass line with a treble clef, starting with a quarter rest, followed by eighth notes. The tempo is marked as Fast Rock with a quarter note equal to 256.

*Composite arrangement

**Chord symbols reflect implied harmony.

F5 Eb5 C5 G5

Riff A

Riff A musical notation. The guitar staff (top) and bass staff (bottom) both use a treble clef. The guitar staff shows a melody with eighth notes and a wavy line indicating distortion. The bass staff shows a bass line with a treble clef, starting with a quarter rest, followed by eighth notes.

F5 Eb5 C5 G5

F5 Eb5 C5 G5

Main body of the song musical notation. The guitar staff (top) and bass staff (bottom) both use a treble clef. The guitar staff shows a melody with eighth notes and a wavy line indicating distortion. The bass staff shows a bass line with a treble clef, starting with a quarter rest, followed by eighth notes.

ow!

End Riff A

Verse

2nd time, Gtr. 2: w/ Fill 1

G5

D5

Eb5

1. Cov - ered in sin - ners and drip - ping with guilt. He
ser - pent is crawl - ing in side of your ear.

Rhy. Fig. 1

P.M.

G5

Bb5

C5

Eb5

Bb/D

Mak - ing your mon - ey from slime and from filth. Pa -
says you must vote for what you want to hear. Don't

End Rhy. Fig. 1

P.M.

Fill 1

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1

G5

D5

E \flat 5

rad - ing your bel - lies in i vo - ry tow - ers. In
mat - ter what's wrong as long as you're all right.

G5

B \flat 5

C5

E \flat 5

B \flat /D

vest - ing our lives in your and schemes and your pow - ers.
Call your self stu - pid and rob your self blind.

Pre-Chorus

3rd time, Gtr. 4: w/ Fill 2

C5

B \flat 5

F5

You've got to watch them, be quick or be dead.

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. -----

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1

C5

B \flat 5

E \flat 5

B \flat /D

E \flat 5

Snake eyes in heav - en, the thief's in your head.

End Rhy. Fig. 2

P.M. -----

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1

Fill 2

Sva-----

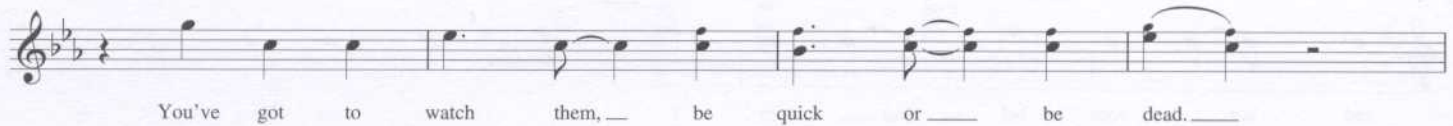
Gtr. 4

(18) (18)

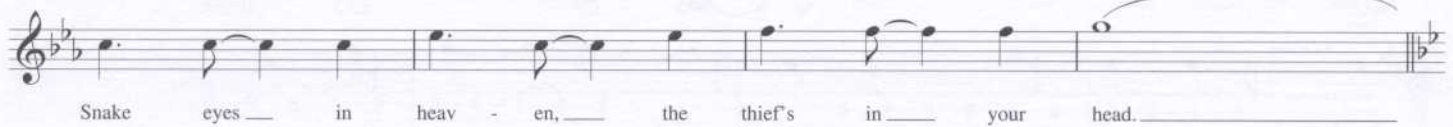
C5

B \flat 5

F5



C5

B \flat 5E \flat 5B \flat /D E \flat 5

Chorus

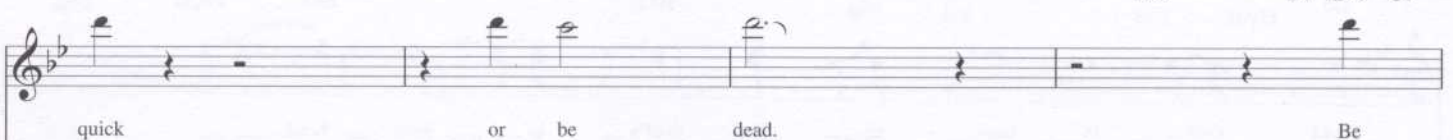
G5

E \flat 5D5 B \flat 5 G5

Gtr. 1

Gtr. 2
divisi

To Coda 2

E \flat 5D5 B \flat 5 G5

Riff B

End Riff B

Riff B1

End Riff B1



Gtrs. 1 & 2: w/ Riffs B & B1

E \flat 5D5 B \flat 5 G5

*w/ echo set for whole-note regeneration w/ 2 repeats.

dead.

Gtr. 1

Gtr. 2
divisi

(cont. in slashes)

**

14 12 13 10 12 10 10 13 10 10 13 13 13 12 10 10/3

(10)
(3)

*w/ echo set for whole-note regeneration w/ 3 repeats.

**Gtr. 1 to left of slash in tab.

Bridge

Gtr. 1

G5

See _____ what's rul - ing all _____ our lives.

Gtr. 2

3

5

F5
Rhy. Fig. 3

G5

End Rhy. Fig. 3

See _____ who's pull - ing strings.

Rhy. Fig. 3A

End Rhy. Fig. 3A

3

5

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

F5

G5

See _____ what's rul - ing all _____ our lives.

Gtr. 1 F5

G5 Gsus2

(cont. in notation)

See who pulls the strings. I

Gtr. 2

Bb5 F5 C5 G5 Bb5 F5 G5 Bb5 F5

bet you won't fall on your face. Your belly will

Gtrs. 1 & 2

C5 G5 Bb5 C5 D5 Eb5 F5

hold you in place.

Interlude

G5

F5 Eb5 C5 G5

Uh!

Iz, _____ ak! _____

Gtrs. 1 & 2; w/ Riff A

F5 Eb5 C5 G5

Gtr. 3 (dist.)

f

10

F5 Eb5 C5 G5

(10) 10

D.S. al Coda 1

F5 Eb5 C5 Bb5

2. The

(10) 10

10

10

~~~~~

⊕ Coda 1

Guitar Solo

E $\flat$ 5      D5   B $\flat$ 5   C5      C5      F5/C      C5      F5/C      C5      F5/C

Gtrs. 1 & 2

Gtr. 3

w/ bar — grad. release

Gtr. 1 (cont. in slashes)

Gtr. 2 *divisi* (cont. in slashes)

(10) (3)      13 6      13 6      13 6      12 5      13 6      10 8

-2 1/2      -1

C5      F5/C      C5      E $\flat$ 5      C5      F5/C      C5

Gtr. 3

8 8 8 11 10 8 11 8 11 10 8 10 8 7 (7) 8 7 10 7 10 7 8 7 10 7

F5/C      C5      F5/C      C5      F5/C      C5      B $\flat$ 5      A $\flat$ 5

10 7 8 7 10 7 10 7 8 7 10 7 10 7 10 7 10 8 7 10 8 10 10

C5 F5/C C5 F5/C C5 F5/C C5 F5/C C5

E $\flat$ 5 C5 F5/C C5 F5/C C5 F5/C

C5 F5/C C5 B $\flat$ 5 A $\flat$ 5 D5 G5/D D5

Gtr. 4 (dist.)

Gtr. 3

G5/D   D5   G5/D   D5   G5/D   D5   F5<sup>XIII</sup>

8va -

w/ bar -

(17)

18 17 15 18 17 15 18 17 18 10 11

8va -

w/ bar -

(13)

15 15 13 12 15 13 12 15 13 15

loco

Gtr. 3 tacet  
 D5   G5/D   D5   G5/D   D5   G5/D

Gtr. 4

10 11 10 10 11 10 11 10 9 10 9 10 9 12 10 11 13 11 10 12 10 11 13 11

D5   G5/D   D5   C5   Bb5   D5   G5/D   D5

tr

w/ bar -

tr

-1/2

-1 1/2

10 12 10 (12) (10) 12 15 14 18

-1 -3

G5/D D5 G5/D D5 G5/D D5 F5<sup>XIII</sup>

8va

w/ bar

15 17 15 18 (18) 17 15 15 17 15 13

-1

D5 G5/D D5 G5/D D5 G5/D

8va

3 3 3 3 3

15 13 15 13 12 12 13 12 15 13 11 13 11 13 11 14 12 12 14 15 14 12

*D.S.S. al Coda 2*

(cont. in notation)

D5 G5/D D5 C5 Bb5

8va

3 3 3

14 15 17 15 16 15 17 15 16 15 15 18 15 15 18 15 17 15 18 15 17 15 18 15 18

⊕ Coda 2

G5 Eb5 D5 Bb5 G5 N.C.

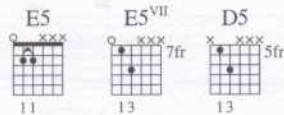
Be quick!

(10) 13 13 13 12 13 10  
(3) 6 6 6 5 6 3

# Bring Your Daughter to the Slaughter

from *No Prayer for the Dying*

Words and Music by Bruce Dickinson



## Intro Moderate Rock ♩ = 144

D G5 D A5 D G5 E5  
\*Gtrs. 1 & 2 (dist.)

*f*

TAB

\*Composite arrangement

P.S.

1. Hon - ey, it's get - ting close

w/ bar +1/2

# Verse

2nd time, Gtr. 3: w/ Fill 1

\*Em7

G6

A5

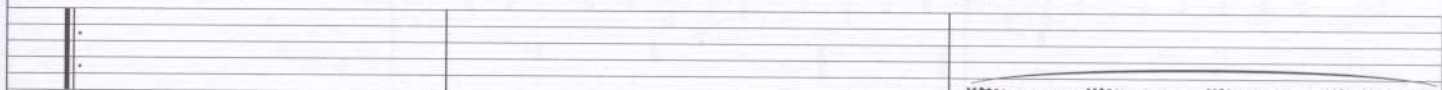


to mid - night, and all the myths are still in town.  
to day - break the sun is creep - ing in the sky.

Gtr. 3 (dist.)



*f*  
\*\*w/ delay  
P.S.



\*\*Set for half-note regeneration w/ multiple repeats.

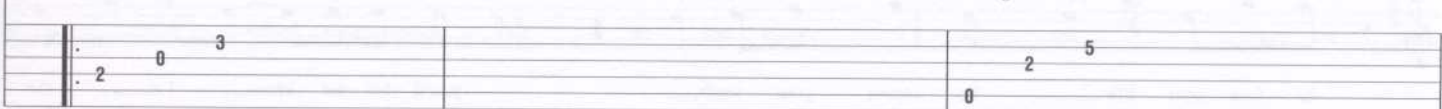
Gtrs. 1 & 2



let ring

Riff A

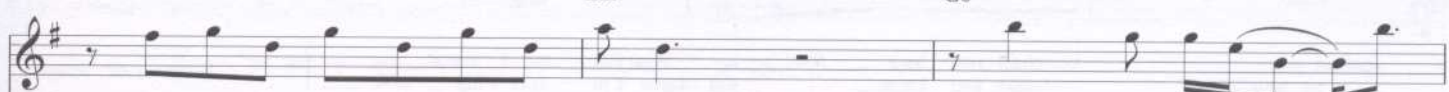
let ring



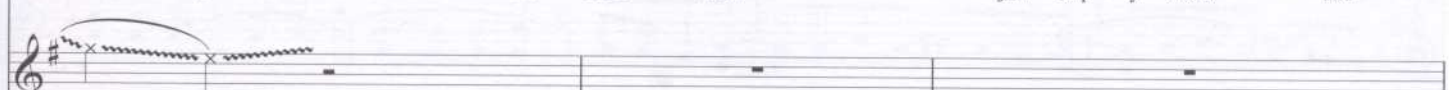
\*Chord symbols reflect overall harmony.

Em7

G6



True love and lip - stick on your lin - en, bite the pil - low, make  
No pat - ent rem - e - dies for heart - ache, just emp - ty words and

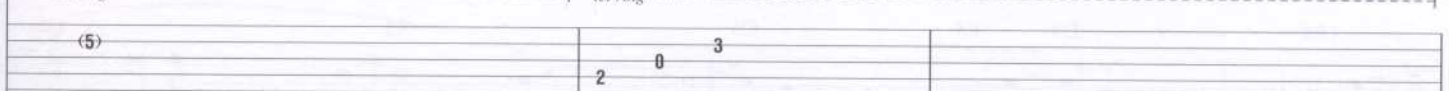


End Riff A



let ring

let ring



## Fill 1

Gtr. 3

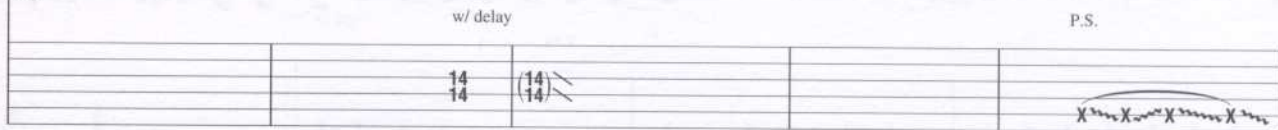
6

2



w/ delay

P.S.



Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

A5

1st time, Gtr. 3 tacet

Em7

no sound. If there's some liv - ing to be done, ha,  
hum - ble pie, — So get down on your knees, hon - ey,

Gtr. 3 *8va* *loco*

Harm. Harm.

Pitch: G F#

G6

A5

be - fore your life — be - comes your tomb, — you'd bet - ter know — I'm — the  
as - sume — an at - ti - tude. You just pray that I'll —

Em7

G6

A5

D5

one. Un-chain your back — door, — in - vite me a - round, — } Bring your daugh -  
— be wait - ing, 'cause you know, — you know I'm com - ing soon. — }

Gtrs. 1 & 2

let ring — — — — — let ring — — — — —

# Chorus

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. — — — — —

D6 D5 D6 A5 G5 E7 G5 E7 G5 D5

let her go, — let her go. — Bring your daugh-

Rhy. Fig. 2 End Rhy. Fig. 2

(2) 2 4 2 2 4 2 2 4 2 2 5 2 4 2 3 2 2 5 2 4 2 3 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

D6 D5 D6 A5 G5 E7 G5 E7 G5 E5

let her go, — let her go. — Let her go, —

Gtrs. 1 & 2

(2) 2 4 2 2 4 2 2 4 2 2 5 2 4 2 3 2 2 5 2 4 3 2

yeah. Heh, heh, heh, heh, heh, heh, ha, ha,

w/ bar +1 +1/2

(2) (0)

ha. 2. Hon - ey, it's get - ting close \_\_\_\_\_

2. Bridge N.C. G5 D

So pick up your fool - ish pride. No \_\_\_\_\_ go - ing back, no -

G5 D A5 D G5 E5

where, no way, no place to hide. \_\_\_\_\_ Let her go!

Gtr. 4 (dist.) f Harm. w/ bar

12 5 7 19 (19) 0 -2 1/2 14

Pitch: G

Gtrs. 1 & 2 P.S.

Guitar Solo

C5 G/B A5 D5

w/ bar

Rhy. Fig. 3

G5 E5 C5 G/B A5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)

Gtr. 4

D5 G5 E5

C5

G/B A5

D5

G5 E5

C5

G/B A5

D5

G5 E5

Bring your daugh-

w/ bar --

# Bridge

Gtrs. 1 & 2

- ter, bring your daugh - ter, bring your daugh - ter, bring your daugh - ter, bring your daugh -

Gtr. 4

w/ bar

(0) -1 slack -4 1/2 -3 1/2 -1 1/2 -1/2 (0)

## Riff B

Gtr. 5 (dist.)

*mp*  
P.M.

Gtrs. 1 & 2 tacet

C5

D5

E5

Gtr. 4 tacet

- ter, bring your daugh - ter to the slaugh - ter. — Bring your daugh -

(0)

End Riff B

P.M.

Gtr. 5: w/ Riff B

E5

G6

A5

ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -

Gtr. 1 \* *mp*

Gtr. 2 *divisi* \* *mp*

9 12 14

7 10 12

\*Vol. swells (next 8 meas.)

C5

D5

E5

ter, fetch your daugh - ter to the slaugh - ter. —

5 7 9

3 5 7

### Interlude

Gtrs. 1 & 2 tacet

Gtr. 5: w/ Riff B (2 times)

E5

G6

A5

(Ah. —)

### Riff C

Gtr. 6 (dist.)

End Riff C

*mp*

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

Gtr. 6: w/ Riff C (3 times)

C5

D5

E5

Ah. —

G6 A5

Ah.

Riff D

Gtr. 7 (dist.)

mp

End Riff D

Gtr. 7: w/ Riff D

C5 D5 E5<sup>VIII</sup> D5

Gtrs. 1 & 2

f

Ah.)

Bring your daugh -

Gtr. 4

f

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

ter, bring your daugh - ter to the slaugh - ter, Let her go, -

Riff E

Gtr. 4

End Riff E

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D6 D5 D6 A5

G5 E7

D5

let her go, let her go. Bring your daugh -

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 4: w/ Riff E

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

A5

G5 Em7

D5

let her go, let her go. Bring your daugh -

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 4: w/ Riff E

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

A5

G5 Em7

\_\_\_\_\_ let her go, \_\_\_\_\_ let her go. \_\_\_\_\_

Gtr. 4

(10/13)

10 12

5 7

14

(14) 12

14 12 14

[illegible]

A5      G5      E5

A5      G5              E5

Let her go, ————— let her go, —————

The musical notation for 'The Wind' is presented in two systems. The first system shows a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a five-line staff, featuring eighth and sixteenth notes, rests, and a triplet of eighth notes. The second system shows the same melody on a four-line staff, with fingerings (1, 2, 3, 4) indicated above the notes. The lyrics 'The Wind' are written below the staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of the melody and the next three measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in bass clef. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of a simple harmonic accompaniment using quarter and eighth notes. The piece concludes with a final double bar line in the second measure of the second system.

A5 G5 E5 N.C.

let her go. Yeah, com-ing to get you.

w/ bar w/ bar

12 15 14 12 15 12 15 12 12 15 12 14 12 14 12 14 (14) 14 (14) (14) 12 14 14 (14)

(2) 2 2 0 2 0 0 3 2 2 0

Free time

E7#9 N.C.

Wow! —

P.S. w/ bar w/ bar

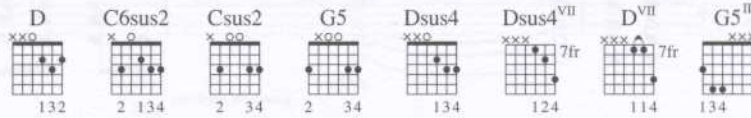
14 12 (12) (12) 15 (15) (15) -1 1/2

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

from *Seventh Son of a Seventh Son*

# Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



## Intro

Moderate Rock ♩ = 138

N.C.



D

Rhy. Fig. 2

Gtr. 2 (dist.)

C6sus2

Csus2

G5

Rhy. Fig. 1

Gtr. 1 (dist.)



Riff A

Gtr. 3 (dist.)

End Riff A



Gtr. 3: w/ Riff A (2 1/2 times)

Dsus4

D

Dsus4

D

Dsus4

Gtr. 2: w/ Rhy. Fig. 2

\*D

C6sus2

End Rhy. Fig. 2



\*Chord symbols reflect overall harmony.

Csus2

G5

Dsus4<sup>VII</sup>D<sup>VII</sup>Dsus4<sup>VII</sup>D<sup>VII</sup>Dsus4<sup>VII</sup>

End Rhy. Fig. 1

Gtr. 1 7

Gtr. 3

w/ bar

(cont. in slashes) P.M.

# Verse

D<sup>VII</sup>

Gtr. 1 tacet

C6sus2

1. Give me the sense to won - der, to

2. I screamed a - loud to the old man. I said don't

Rhy. Fig. 3

\*Gtrs. 2 & 3

P.M.

\*Composite arrangement

G5

Dsus4

D

Dsus4

D

Dsus4

won - der if I'm say free. don't know.

lie, don't say you don't know.

End Rhy. Fig. 3

P.M.

Gtrs. 2 &amp; 3: w/ Rhy. Fig. 3 (2 1/2 times)

D

C6sus2

G5

Give me a sense of won - der mis - chief, ah, to know I can be me.

I say you'll pay for this in this world or the next.

Dsus4 D Dsus4 D Dsus4 D

C6sus2



Give me the strength to hold my head up,  
Oh, then he fixed me with a freez - ing glance and the

G5

Dsus4 D Dsus4 D Dsus4 D



spit back in their face. He said you wan-na know the truth, Don't need no key to un -  
hell fires in their face. He said you wan-na know the truth, son, Lord,

C6sus2

G5

D5

A

D5

A

D5

A



lock this door, I'll tell you the truth, got to break down the walls, your soul's gon - na burn break out of this bad place in a lake of fire.

Gtrs. 2 &amp; 3

P.M. ---|



## Chorus

Bm

G

D

A

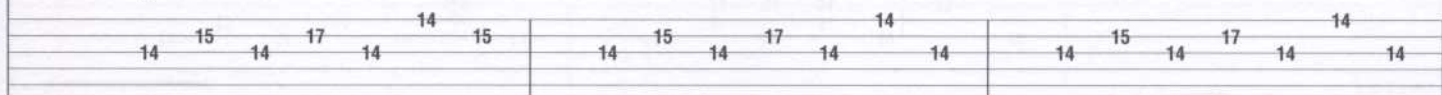


Can I play with mad - ness? The proph - et stared at his crys - tal ball.



mf

Riff B



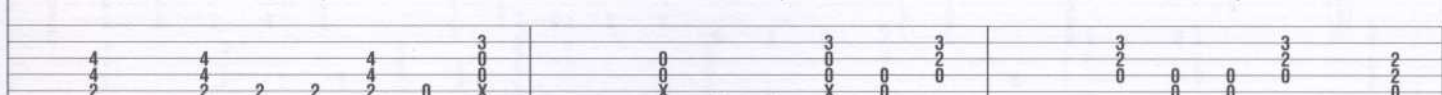
\*Guitar synth.



P.M. ---|

P.M. ---|

P.M. ---|



Gtr. 1 tacet

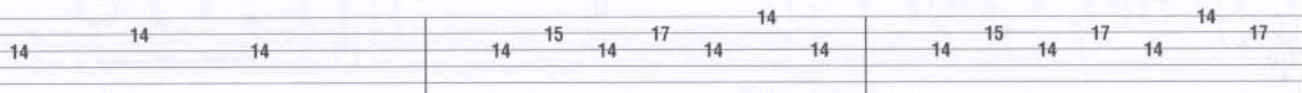
Bm

G

Esus4



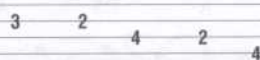
Gtr. 4



Gtr. 1

Riff C

End Riff C

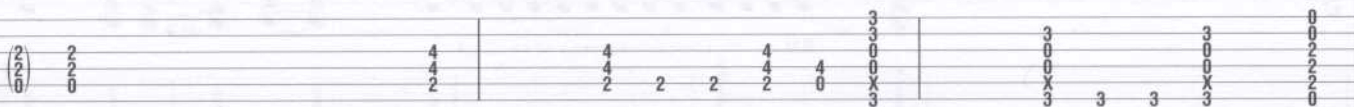


Gtrs. 2 &amp; 3



P.M. ---

P.M. ---



E

Bm

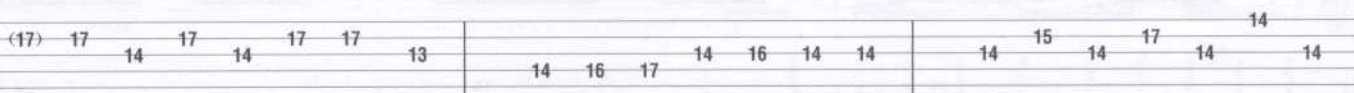
G



Gtr. 4



let ring -----



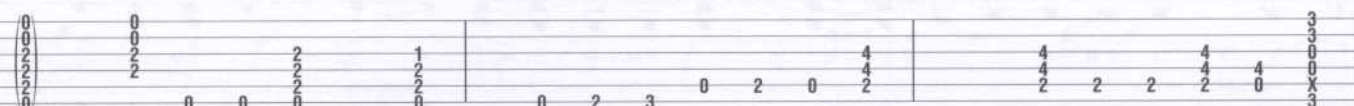
Gtrs. 2 &amp; 3



P.M. ---

P.M. ---

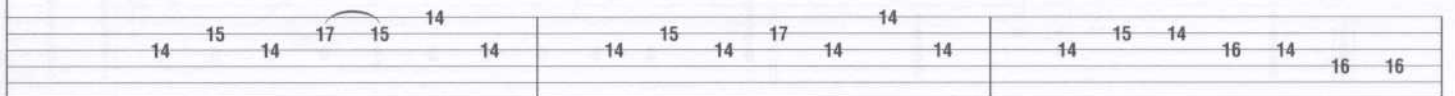
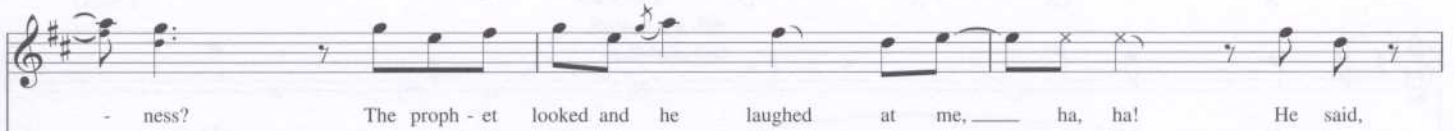
P.M. ---



D

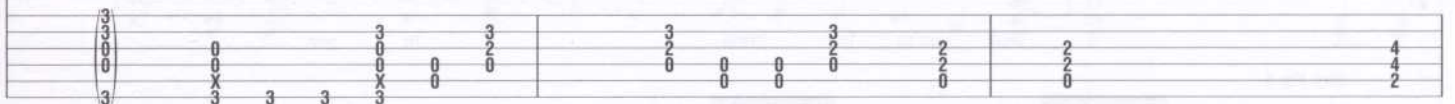
A

Bm



P.M. --|

P.M. --|



To Coda

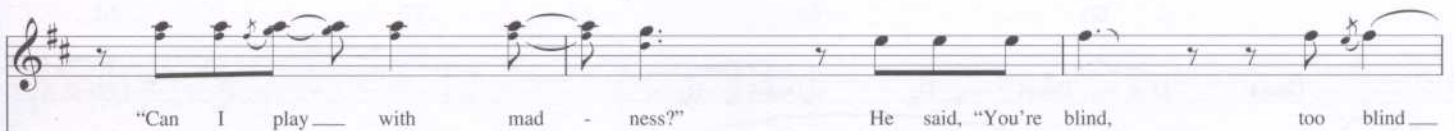
Gtr. 4 tacet

G

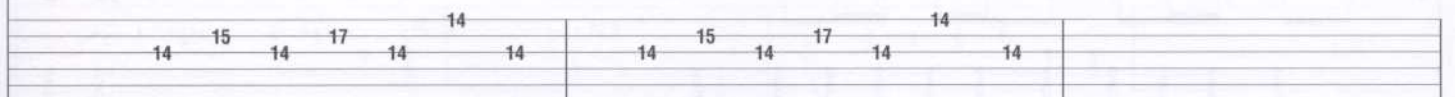
D5

A

D5

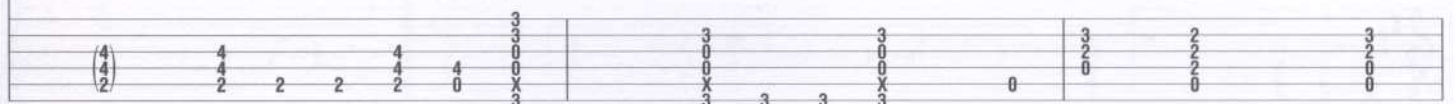


End Riff B



P.M. --|

P.M. --|



# Interlude

Gtr. 2: w/ Rhy. Fig. 1  
D

C6sus2

A D5 A

to see." Yeah,

End Rhy. Fig. 4

Gtrs. 2 & 3

Gtr. 3

P.M. -----

Csus2 G5

I said you're too blind to see.

Rhy. Fig. 5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Dsus4 D Dsus4 D Dsus4 D C6sus2

Mmm.

End Rhy. Fig. 5

Gtr. 3

P.M. - - - - -

P.M. - - - - -

Gtrs. 2 & 3: w/ Rhy. Fig. 5

C6sus2 G5 Dsus4 D Dsus4 D Dsus4

D.S. al Coda

Interlude  
Faster ♩ = 200  
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis

Gtr. 1

\*Gtrs. 2 & 3

Riff D

\*Composite arrangement

E5 G5 A5 E5 G5

- ten to me," said the proph - et. \_\_\_\_

End Riff D

E5 G5 A5 G5 Bb5

9 9 9 9 7 9 5 5

12 12 12 12 11 8

G5 Bb5 C5 G5 Bb5

12 12 12 12 11 12 8

10 10 10 10 9 8 6

End half-time feel

G5 Bb5 C5

12 12 12 12 11 12 8

10 10 10 10 9 8 6

G5

E5

G5

Gtr. 5 (dist.)

*f*

\*w/ octaver

\*Set for one octave below.

The musical score is divided into two systems. The first system contains the guitar solo, which is marked with a treble clef and a key signature of one sharp (F#). The solo begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The second system contains the harmonizer part, which is marked with a bass clef and a key signature of one sharp. The harmonizer part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The harmonizer part is marked with a double asterisk (\*\*w/ harmonizer) and a 17-measure rest.

\*\*Set for a perfect 5th above.

E5 G5 A5 G5<sup>III</sup> Rhy. Fill 1 End Rhy. Fill 1

8va -

Gtrs. 2 & 3

loco

15 17 17 (17) 15 17 15 22 (22)

17 15 17 17 (17) 15 17 17 15 (15) 1/2

G5

Slower ♩ = 176

# Outro-Chorus

A tempo

Gtr. 5 tacet

Gtr. 4: w/ Riff B

D5 A D5 A D5 A N.C. G D

Can I play with mad - ness? The proph - et

Gtrs. 2 & 3

P.M. -4

Gtrs. 2 & 3: w/ Rhy. Fig. 4

Gtr. 1: w/ Riff C

stared at his crys - tal ball. Can I play with mad -

A Bm G

- ness? There's no vi - sion there at all. Can I play with mad -

Esus4 E Bm G

- ness? The proph - et looked and he laughed at me, ha! He said,

D A Bm

"Can I play with mad - ness?" He said, "You're blind, too blind

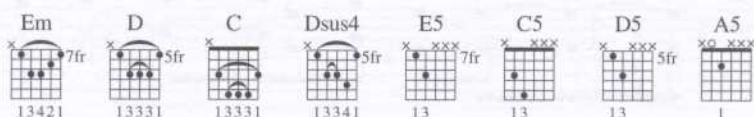
G D5 A D5

to see. Can I play with mad - ness?"

A D5 A N.C.

from *Seventh Son of a Seventh Son*  
**Evil That Men Do**

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



**Intro**  
 Moderately ♩ = 132

Em D

\*Gtr. 3 *mf*

Gtr. 1 (dist.) *mf*

Gtr. 2 (dist.) *mf*  
*divisi*

TAB

\*Guitar synth.

C

TAB

Dsus4 D C

TAB

D Em

(14) 12 14 (14) 16 14 (14) 14 12 14 14/16 14 12 14 (14) 16 16

(7) 5 7 (7) 9 7 (7) 7 5 7 9 7 5 7 9 7

D C

(16) (16) 12 14 14/16 14 12 14 (14) 16 14

(9) (9) 7 5 7 9 7 5 7 9 7

Faster ♩ = 160

Gtrs. 1, 2 & 3 tacet

\*Esus2 D5/E

G5/E

G6/E

D5/E

Csus2

Gtr. 1

Gtr. 2  
divisi

Gtr. 4 (dist.)

Gtr. 5 (dist.)

*f*

P.M. ---

P.M. let ring --

P.M. -----

0 0

9 7 7 7 7 5 4 5 9 7 5 5 5 7 5 4 (7) 4

\*Chord symbols reflect overall harmony.

C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E

Gr. 4

Gr. 5

G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C E5

Verse

E5

C5

Rhy. Fig. 1

Rhy. Fig. 1A

Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of

P.M. -----

P.M. -----

C5 Gmaj11/B C5 Gmaj11/B C E5 Csus2

in - no - cence. And I will pray —

P.M. -----

P.M. -----

P.M. -----

G5 D/F# E5

for her, I will call her name out loud.

P.M.

Csus2 G5 D/F#

I would bleed for her, if I could

P.M.

Csus2 N.C. C

on - ly see her now. \_\_\_\_\_

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.H. P.M. -----

Pitch: G

Pre-Chorus

Em

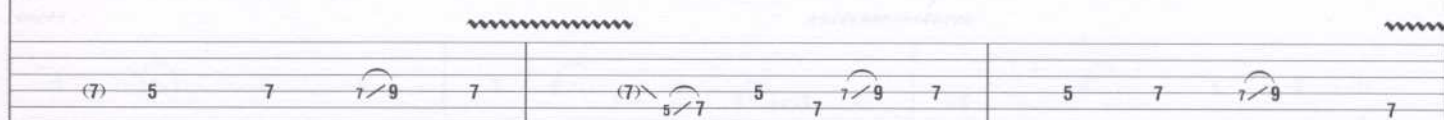
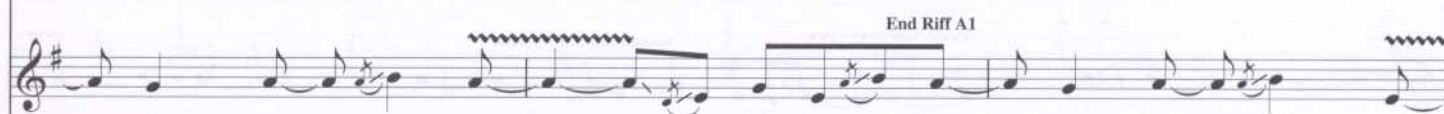
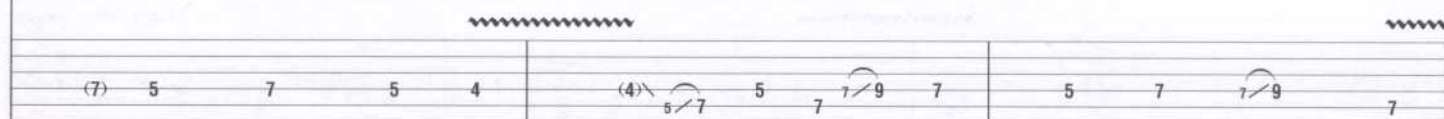
Liv - ing on a ra - zor's edge, bal - anc - ing on \_\_\_\_\_

Riff A

Riff A1

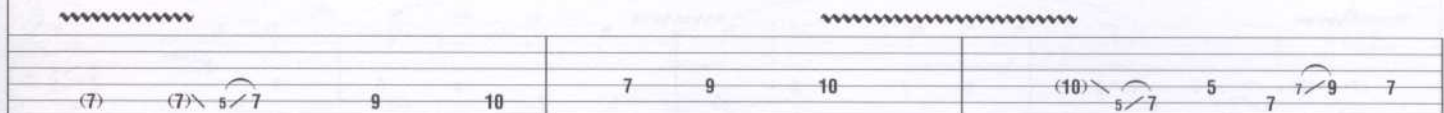
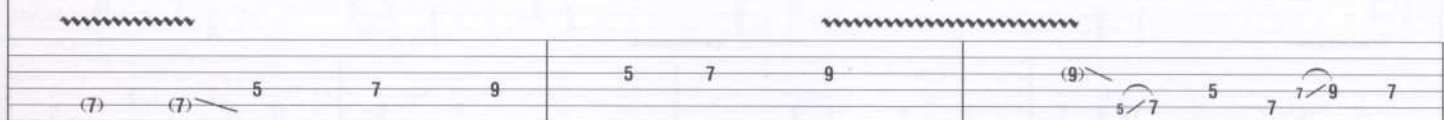
D

C



D

C



Em

D

— a ledge, — yeah! Liv - ing on a ra - zor's edge,

The guitar line consists of two systems. Each system has a vocal line above and a guitar line below. The guitar line includes a solo section with a wavy line indicating a bend or vibrato. The fret numbers are: (7) 5 7 7/9 7 | (7) 5/7 5 7 7/9 7 | 5 7 5 4.

bal-anc - ing on — a ledge. You know, — you know — the e -

C D E5

Riff B End Riff B

(cont. in slashes)

Riff B1 End Riff B1

The guitar line consists of two systems. Each system has a vocal line above and a guitar line below. The guitar line includes a solo section with a wavy line indicating a bend or vibrato. The fret numbers are: (4) (4) 5/7 5 7 7/9 7 | 5 7 7/9 7 | 9 10 7 9 | 10 7 9 9/7.

# Chorus

Rhy. Fig. 2

Gtr. 4

C5 D5 E5

P.M. P.M. P.M.

- vil that — men do — lives on and on. The e -

Gtr. 5 Rhy. Fig. 2A

C5

A5

A  
⑤  
open

E5

End Rhy. Fig. 2

P.M. P.M.

- vil that — men do lives on and on. The e -

End Rhy. Fig. 3A

Gtr. 4: w/ Rhy. Fig. 2

Gtr. 5: w/ Rhy. Fig. 2A (1st 4 meas.)

Csus2 D E5

- vil that — men do — lives on and on. The e -



# **Pre-Chorus**

Gtrs. 4 & 5: w/ Riffs A & A1  
2nd time, Gtrs. 1 & 2: w/ Fill 1

C Em D

Liv - ing on a ra - zor's edge, bal - anc - ing on a ledge. Liv - ing on a

## **Chorus**

Gtr. 4: w/ Rhy. Fig. 2 (1 7/8 times)  
Gtr. 5: w/ Rhy. Fig. 2A (1 3/8 times)

C D E5

ra - zor's edge. You know, you know the e - vil that men do

Csus2 D E5 Csus2

lives on and on. The e - vil that men do lives on and on.

A5 E5 Csus2 D

The e - vil that men do lives on and on.

E5 Csus2 A5 E5

The e - vil that men do lives on and on.

Gtr. 5 Gtrs. 4 & 5 P.M.

**Fill 1**

8va

Gtr. 1

Gtr. 2 *divisi*

(17) (17)

(17) (17)

Interlude

N.C. E5 N.C. E5

N.C.

Gtr. 4

Gtr. 5

Gtr. 2

F#m11

f

w/ bar

Gtr. 4

let ring --

Gtr. 5

let ring --

Guitar Solo

Gr. 2

D5 E5 F#m11

w/ bar

P.H.

Pitch: D#

Rhy. Fig. 3

\*Gtrs. 4 & 5

End Rhy. Fig. 3

let ring

\*Composite arrangement

D5 Bsus4 F#m11

w/ bar

w/ bar

w/ bar

let ring

Gtrs. 4 & 5: w/ Rhy. Fig. 3

D5 E5 F#m11

w/ bar

w/ bar

w/ bar

let ring

Gtr. 1

D5 Bsus4 C

8va

f

3

22 21 19 21 19 21 19 17 19 17 19 17 16 17 16 16 14 16 14 17 17

Gtr. 2

8va

3

16 17 16 17 16 16 14 14 16 19 19 17 16 17 16 17 16 14 16 14 16 14 17 14 16 14 17

Gtrs. 4 & 5

Gtrs. 4 & 5

0 0 2 2 3 0 0 0 4 4 2 3

## Coda

Outro

E5 C5 D5

The e - vil, the e - vil, the e - vil that men do.

Gtr. 2

w/ bar

14 11 12 14 12 15 12 15 13

Gtr. 5

(6) 3/2 0 2 3/2 0 2 3/2 0 2 3/2 0 2 3

Gtr. 4

P.M.

(6) 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 7

E5 C5 A5

The e - vil, the e - vil, the e - vil that men do.

(13) 12 14 (14) 12 15 (15) 8 (8) (8) 5 7

(3/2/0) (3/3/2) 0 0 2 (3/3/2) 0 0 2 (3/3/2) 0 0 2 0 2/0

P.M. P.M. P.M.

(7/5) 9 7 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 2 0

E5 N.C. E5 N.C.

Ow, ow!

(2/0) 2 0 7 5 4 5 4 5 7 7 5 4 5 4 5 7 9 9 (9)

P.M. P.M.

(2/0) 2 0 7 5 4 5 4 5 7 7 5 4 5 4 5 7 9 9 (9)

# Flight of Icarus

E5      A5      F#5      E/G#      B5

Q    xxx    xo    xxx    xxxxx    4fr    x    xx

11      11      13      14      134

**Moderate Rock** ♩ = 112

\*Gtrs. 1 & 2 (dist.)

\*Composite arrangement

 $F\#_m$ 

The image shows a musical score for the hymn "The Sun Shines Bright". It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "1. As the sun \_\_\_\_ breaks \_ a -". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The score is presented on a single page with a dashed line indicating a continuation of the piece.

bove the ground, — an old man stands on — the hill. As the

A5

60

E5 A5 F#5

ground — warms — to the first rays — of light, a bird - song shat - ters — the still. His

Rhy. Fig. 1 End Rhy. Fig. 1

let ring -----

Pre-Chorus

F#5 E/G# A5 B5 C#5 E5

eyes are a - blaze, see the mad - man in his gaze. -----

Rhy. Fig. 2 End Rhy. Fig. 2

Chorus

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle, fly as high as the

Rhy. Fig. 3 End Rhy. Fig. 3

let ring ----- let ring ----- let ring -----

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly, touch the



knows his Fa - ther\_\_ be - trayed. Now\_\_ his wings turn to ash - es, to ash - es his grave.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Fly on your way like an ea - gle, fly as high as the


sun.                    on your way                    like an    ea - gle,                    fly,                    touch    the

## E5

Sun.

F#5

F#5



P.M.

Gtr, 3 tacet

E/G# A5 B5 A5

8va

F#5

E/G#

A5

## Chorus

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 3 (4 times)

Gtr. 4 tacet

B5

C#5

E5

F#5

E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5

F#5

E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5

F#5

E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly!

# Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F#5 E/G# A5 B5 A5

Gtr. 4

14 14 14 12 14 13

Gtr. 3

11 11 10 9 11 9

F#5 E/G# A5 B5 A5

17 17 17 (17) 15 14 12 12 12 (12) 10 9



F#5 E/G#

17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16

A5 Free time B5 F#5 (cont. in notation)

Fly as high as the sun! \_\_\_\_

17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16

Gtr. 5 tacet A5 E5 F#5 N.C.

Ah! \_\_\_\_

Gtrs. 1 & 2

17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16

# Killers

## Intro

E5

DS/E

C5/E

B5/E

E5

### Riff A

End Riff A

<sup>a</sup>Gtr. 1

(Cymbal)

TAB

7 0 7 0 7 0 7 0 7 0 7 0 5 0 5 0 3 0 2 (2) 7 0 7 0 7 0 7 0

Gtr. 1: w/ Riff A

D5/E

C5/E

B5/E

E5

Oh,

Gtrs. 3 &amp; 4 (dist.)

8va-----

mf

Harm.

*let ring*

4. *let ring*

12

12

7

7

Gtr. 2 (dist.)

*mp*

$$= mf$$
[illegible]

Gtr. 1: w/ Riff A (2 times)  
 2nd time, Gtrs. 2 & 4: w/ Rhy. Fills 1 & 1A  
 2nd time, Gtr. 3: w/ Fill 1  
 E5

D5/E C5/E B5/E E5

yeah, yeah!

Gtr. 5 (clean)

*mf*  
 let ring throughout

Riff B

End Riff B

Gtr. 3

*loco*

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 2 & 4

*loco*

*f*

Rhy. Fill 1

Gtr. 2

Gtr. 4  
*divisi*

Rhy. Fill 1A

Fill 1

Gtr. 3

Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff B

D5/E

C5/E

B5/E

E5

G5

Oh, yeah! \_\_\_\_\_

Gtr. 5

Gtr. 2

A5

B5 C5

G5

A5

G5

Riff C

End Riff C

let ring -4 let ring -4

Gtr. 5: w/ Riff C

A5

B5

C5

G5

1.

2.

A5

A5

Oh, Oo, \_\_\_\_\_

# Interlude

2nd time, Ld. Voc. tacet

E5

D5

— look out!

**Riff D**  
Gtr. 2 *8va* *f* *loco*  
\*Harm.

Pitch: G E A G  
\*Harm. pitches produced by gradually sliding index finger up neck.  
Harms. w/ decimals located between the frets.

**Rhy. Fig. 2**  
\*\*Gtrs. 3 & 4 *f* slight P.M.

\*\*Composite arrangement

Gtr. 2: w/ Riff D  
Gtrs. 3 & 4: w/ Rhy. Fig. 2

E5

D5

End Riff D

Gtr. 3 *End Rhy. Fig. 2*  
Gtr. 4 *divisi*

\*Gtr. 3 to left of slashes in tab.

## Verse

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

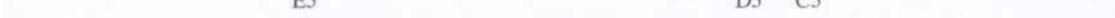
E5

D5

1. You (4.) walk through the sub-way, his eyes burn a hole in your  
2. My in no cent vic-tims are slaugh-tered with wrath and de-

lung - es \_\_\_\_\_ pre - pared for \_\_\_\_\_ at - tack.  
ha - tred \_\_\_\_\_ that burns in \_\_\_\_\_ the night.

C5 E5 D5 C5 G5



Scream I have no mercy, he laughs as he's watching you bleed. I'm bound to destroy all this greed.

Gtrs. 3 & 4

Handwritten musical notation for Guitars 3 and 4. The notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing rests. The notation is written in a style that suggests it was created by hand.

C5

B5

blood lust de - fies all 1. his needs.  
pel - ing to sat - is 4. my me,

4 4 4 2 4 4

C5 D5

ha, ha, ha, ha, ha, ha. End Rhy. Fig. 3

Interlude  
N.C.

Gtr. 3  
Gtr. 4  
divisi

G5 A5 E5

Rhy. Fig. 4  
Gtrs. 3 & 4

D5 E5 G5 A5 E5 D5 E5

G5 A5 E5 D5 E5 G5 A5

End Rhy. Fig. 4

## Bridge

The musical score for 'I can see' is presented in three systems. The first system shows the vocal melody starting on a whole note F5, followed by a half note G5, and then a whole note rest. The guitar accompaniment begins with a rhythmic pattern of eighth notes. The second system continues the vocal melody with a half note G5 and a whole note rest, followed by a half note G5 and a whole note rest. The guitar accompaniment continues with a rhythmic pattern of eighth notes. The third system shows the vocal melody with a half note G5 and a whole note rest, followed by a half note G5 and a whole note rest. The guitar accompaniment continues with a rhythmic pattern of eighth notes. The lyrics 'I can see' are written below the vocal melody.

C5

D5

what a knife's meant to be.

slight P.M.

5 5 5 5 5 5 5 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 7 5

[illegible]

musical score for the song "I Came From The South" by The Beatles. The score is in G major, 4/4 time, and consists of two systems. The first system shows the vocal melody for the first line of the verse, with lyrics "nev - er know how I came". The second system shows the vocal melody for the second line of the verse, with lyrics "I came from the south". The score includes a guitar accompaniment part with a G5 chord and a C5 chord. The guitar part is written in a simplified notation with numbers 1-5 indicating fret positions. The lyrics are: "nev - er know how I came I came from the south".



Chord progressions: D5, C5, D5

Technique: rake --|

Measure numbers: (14), 12, 15, 12, 12, 15, 12, 15, 12, 14, 12, 14, (14), 12, 14, 12, 14

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5 5 5 5 5 5 7 7 7 7 7 7 5 5

Chord progressions: E5, D5, E5, D5

Gr. 2 tacet

Gr. 6 (dist.)

Measure numbers: 14, (14), 9, 14, 15, 17, 14, 15, 17, 14, 16

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 7 9 9 9 9 9 9 9 9 9 7 5 9 9 9 9 9 9 9 9 9 9 7 5

Chord progressions: E5, D5, C5, D5

Measure numbers: 17, 16, X, X, 17, 16, X, X, 14, 17, 14, 16, 14, 14, 16, 14, 15, 17, 14, 15, 14, 15, 14, 17, 15, 14, 15

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5 5 5 5 5 5 7 7 7 7 7 7 5 5





B5 A5 B5 C5 G/B C5 D5

Gtr. 6 *loco*

Gtr. 2

Gtrs. 3 & 4

slight P.M. - - - - -

slight P.M. - - - - -

### Verse

Gtrs. 3 & 4; w/ Rhy. Fig. 2 (4 times)

E5 D5

3. My faith in — be - liev - ing — is strong - er — than life - lines — and

5 4 7 1/2 (7) 1/2 (7) 1/2 (7) 1/2

7 5 7 1 (7) 1 (7) 1 (7)

(7) 7 7 7 7 7 7 7 7 7 7 7 7

ties. The glim - mer of met - al, my

Gtr. 6

Gtr. 2

mo - ment is read - y to strike. The

D5

death call a - ris - es, a scream breaks the still of the night.

E5 D5

An - oth - er to - mor - row, re - mem - ber to walk in the

E5 D5

## Chorus

Gtrs. 3 &amp; 4: w/ Rhy. Fig. 3

light. I have found

C5 E5

D5 C5 G5

— you, and now there — is no place — to run. Ex - cite -

C5 E5 D5 C5 B5

- ment, it shakes — me, Oh, God, help — me, what have I

C5 D5

done? Oo, yeah. — I've

#### Interlude

Gtr. 2: w/ Riff D (2 times)  
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5 D5

done it a - gain. —

*D.S. al Coda*

E5 D5

4. You

#### ⊕ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (last 4 meas.)

C5 D5

— needs. — Oo, — look out. — I'm com - ing — for you.

# Outro

E5

D5

Ha, ha, ha, ha, ha, ha, ha, ha.

Gtr. 6

Gtr. 2  
divisi

Gtrs. 3 & 4

Gtr. 3

Gtr. 4  
divisi

slight P.M.

\*Gtr. 3 to left of slashes in tab.

Em

N.C.

Ow, ow!

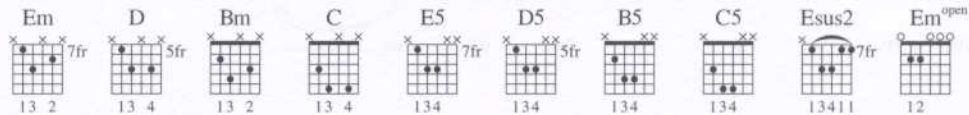
Gtrs. 2 & 6

Gtrs. 3 & 4

# from No Prayer for the Dying

## No Prayer For the Dying

Words and Music by Steven Harris



### Intro

Moderate Rock ♩ = 88

2nd time, Gtr. 5 tacet

2nd time, Gtrs. 6 & 7: w/ Fill 2

E5

G5

D5

C5

E5

### Riff A

Gtr. 1 (dist.)

mf

let ring -----

TAB

10/12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

### Riff B

Gtrs. 2 & 3 (clean)

mf

let ring throughout

TAB

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 7

G5 D5 C5

let ring -----

(5) / 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

(7) 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

### Fill 2

Gtr. 6

(9)

Gtr. 7

(5)

Gtr. 1 E5 G5 D5 C5 End Riff A

let ring -----

(5) 12 10 8 8 10 8 7 7 7 7 5 7 8 5

Gtrs. 2 & 3

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Riff C Gtr. 4 (dist.) End Riff C

*mf*

7 7 9 9 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5 5

E5 G5 D5 C5 2nd time, Ld. Voc. tacet To Coda

1. There are

let ring -----

(5) 12 10 8 8 10 8 7 7 7 7 5 7 8 5

End Riff B

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

7 7 9 9 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5

# Verse

Gtrs. 3 & 4 tacet  
2nd time, Gtr. 1 tacet  
2nd time, Gtrs. 6 & 7: w/ Fill 1

Gtr. 1 tacet

Em

D

Bm

C

D

Em

D

Gtr. 5  
(clean)  
*mf*

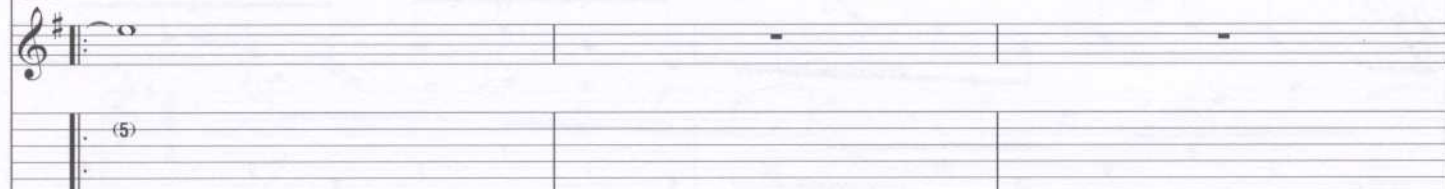


times when I've won-dered  
sat by the win-dow—

and times when I've cried.—  
and gazed at the rain—

When my prayers, they were an-swered at  
with an ache in my heart— but nev-er

Gtr. 1



Gtr. 2



let ring throughout

Bm

C

Em

D

Bm

C

D



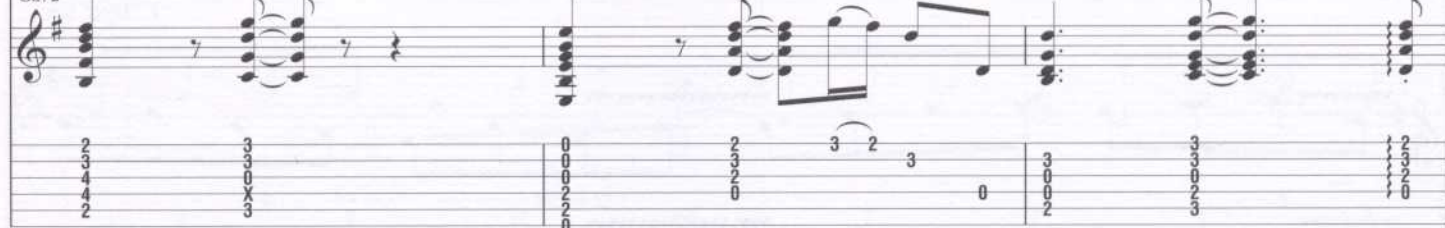
times when I've lied.—  
feel-ing the pain.—

But if you asked me a ques-tion,  
If you would tell me

would I tell you the truth?  
just what my life means,

Now there's

Gtr. 2



Fill 1

Gtr. 6



Gtr. 7



Em D Bm C

some - thing to bet on, you've got noth - ing to lose, yeah.  
walk - ing a long road nev - er reach - ing the end.

Gtr. 6 (dist.)

*mf*

Gtr. 2

*mf*

9 9 7

### Interlude

Gtr. 2 tacet

E5

D5

B5

C5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs.  
3 & 5  
w/ dist.

Gtr. 6

*mf*

7 7 8

Gtrs. 3 & 5: w/ Rhy. Fig. 1 (2 times)

E5

D5

B5

C5

*mf*

7 7 8

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords E5, D5, B5, and C5 are indicated. The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff, there are two staves of guitar tablature. The first staff contains the numbers 8, 10, 8, 7, 8, 7, and 7. The second staff contains the numbers 7, 7, 8, 10, 8, 7, 9, 7, 9, 9, 9, 9, and 7.

1. 2. *D.C. al Coda*

Gtrs. 3 & 5

E5 D5 B5 C5 B5 C5

2. When I've

Gtr. 6

Gtr. 7 (dist.)

*mf*

## ⊕ Coda

## Double time

(♩ = ♩)

1st time, Gtrs. 2 & 4 tacet  
2nd time, Gtr. 1 tacet

Gtr. 1 tacet

Gtr. 1 D5 E5

Gtrs. 3 & 5 w/ dist.

1.

C5  
Gtrs. 3 & 5

D5

E5

2.

Guitar Solo

E5

C

Gtr. 6

Gtrs. 3 & 5

P.M.

E5

C

B5

8va

P.M.

C5

D5

12 15 12 15 12 12 14 14 (14) 12

w/ bar w/ bar

P.M. P.M.

4 2 2 4 2 2 5 3 3 5 3 3 5 5

E5

w/ bar

(0) 14 (14) 0 20 1 1/4 1 1/2 20

P.M. P.M.

(5) 5 7 5 5 7 7 7 9 7 7 9 7 7

C

E5

C

8va

3 3 3

(20) (20) 20 17 20 17 20 17 19 17 19 17 20 17 20 17 20 17 20 17 19 (19) 17 14

P.M. P.M.

9 7 7 9 7 7 10 7 7 9 7 7 9 7 7 9 7 7 10

B5

C5

17 14 16 14 15 14 15 16 12 14 12 14 12 14 12 15 12 15 12 12 15 12 15 12 14 12

P.M. -----

2 2 4 2 2 4 2 2 4 2 2 5

## Guitar Solo

Gtrs. 3 &amp; 5: w/ Riff D (1 5/8 times)

Gtr. 6 tacet

D5 E5

14 (14) 12 14 12 12 19 12 14 (14) 12 14 (14)

f w/ bar +1 15 w/ bar +1 15 14

End Riff D

P.M. -----

3 3 5 3 3 5 5 5 7 5 5 7 7

C E5 C

w/ bar +1 15 w/ bar +1 15 14 15 (15) w/ bar 12 12 15 15 12 14 12 14 12 (12) 12

steady gliss.

B5 C5 D5

E5 C

E5 C B5

C5 D5

Gtr. 7

8va

let ring -- -

grad. bend

Gtrs. 2 & 3

P.M. -----

P.M. -----

# Guitar Solo

F#5

E5

F#5

Gtr. 7 tacet

E5

F#5

E5

F#5

Gtr. 6

12 12 12 12

w/ bar

Gtr. 7

1 1/2 (20)

Rhy. Fig. 2

Gtrs. 3 & 5

4 4 4 2 4 4 4 4 2 4 4 4 4 2 4

G5 F#5 E5 D5 E5 F#5

E5 F#5

E5 F#5

Gtr. 6

grad. release

12 9 12 9

w/ bar

w/ bar

-1 -1 -1 1/2

Gtrs. 3 & 5

5 4 2 0 2 4 4 4 4 2 4 4 4 4 2 4

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

8va

Harm. w/ bar

w/ bar

w/ bar grad. dive

w/ bar

Pitch: B

End Rhy. Fig. 2

Gtrs. 3 & 5: w/ Rhy. Fig. 2

F#5 E5 F#5 E5 F#5 E5 F#5

Gtr. 6

8va

loco

P.S.

P.S.

steady gliss.

(5)

-1 slack

G5 F#5 E5 D5 E5 F#5 E5 F#5 E5 F#5

17 10

(16)

14 (17)

14 17 14

14 17 14

14 17 14

14 17

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

grad. bend

1 1/2

14 17 14

17 14 17

14 17 14

17 14 17

14

17 14 16 17

# Bridge

Esus2

Gtr. 6 tacet

Dsus2

Bsus2

Gtrs. 3 & 5  
Rhy. Fig. 3

(cont. in notation)

God, give me the answer to my life.

Gtr. 6

Gtrs. 3 & 5

1 3/4 2

(17)

Csus2

Dsus2

Esus2

Dsus2

Bsus2

God, give me the answer to my dreams.

Csus2

Dsus2

Gtrs. 3 & 5: w/ Rhy. Fig. 3

Esus2

Dsus2

Bsus2

God, give me the answer to my prayers.

End Rhy. Fig. 3

Gtr. 6

w/ bar

w/ bar

w/ bar

9 7

11 9

11 16 9 14

16 14

Csus2      Dsus2      Esus2      Dsus2      Bsus2

God, give me the an - swer to my be - ing.

Fill 3      End Fill 3

w/ bar      w/ bar      w/ bar

15 12    15 12    17 14    17 14    9 7    11 9    11 9    16 14    16 14

**Outro**  
A tempo  
(♩ = ♩)

Gtr. 6: w/ Fill 3

Csus2      Dsus2      E5      G5      D5      C5      E5      G5

rit.

Gtr. 4: w/ Riff C (2 times)

D5      C5      E5      G5      D5      C5

E5      G5      D5      C5      Em<sup>open</sup>

Gtr. 2

Gtr. 1

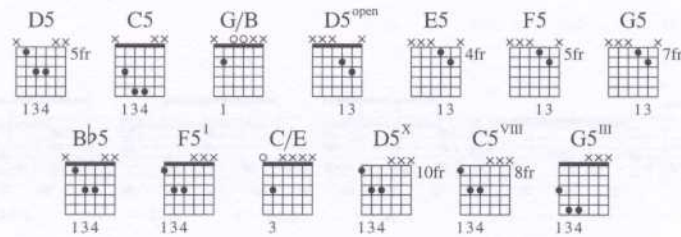
rit.      let ring -----

(5) 12 10 8 10 8 7 7      7 7 7 5 7 8      5

# from *The Number of the Beast*

# The Number of the Beast

Words and Music by Steven Harris



*Spoken: Woe to you, oh, Earth and Sea,  
For the Devil sends the beast with wrath,  
Because he knows the time is short...  
Let him who hath understanding  
Reckon the number of the beast,  
For it is a human number.  
Its number is six hundred and sixty six.*

- Revelations Ch. 13 v. 8

## Intro

Fast Rock ♩ = 195

\*D Dsus4 D5 D Dsus4

1. I left a -

Gtr. 1 (dist.)

*mf*  
w/ flanger  
P.M. -----| P.M. -| P.M. -| P.M. ----| P.M. -| P.M. -----|

TAB

5 5 5 4 5 5 5 | 7 7 7 7 5 5 5 | 5 7 5 5 5 5 5 | 7 7 5 5 5 5 5 | 4 5 5 5

\*Chord symbols reflect overall harmony.

D5 D Dsus4 D5

lone. My mind was blank.

Rhy. Fig. 1

P.M. -| P.M. -| P.M. ----| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. -

7 7 7 7 5 5 5 | 5 7 5 5 5 5 5 | 4 5 5 5 | 7 7 7 7 5 5 5 | 7 7 5 5 5 5 5

C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - 'ries

P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. ----| P.M. -| P.M. -----|

5 7 5 5 5 7 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 2 3 3 3

D5 D Dsus4 D5 Gtr. 1: w/ Rhy. Fig. 1

from my mind. — What did I see?

End Rhy. Fig. 1

P.M. ---| P.M. ---| P.M. -----| P.M. ---| P.M. -----|

7 7 5 5 5 7 5 5 7 5 5 5 5 5 4 5 5 5

D Dsus4 D5 C Csus4 C5 C Csus4 D Dsus4

Can I — be - lieve — that what I saw that — night

was real and not just fan - ta - sy? — 2. Just what I

### Verse

Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)

D5 D Dsus4 D5

saw in my old dreams,

## Rhy.Fig. 2

Gtr. 2 (dist.)

(Gtr. 2 (dist.))

*mf*  
P.M. -----

7 7 7  
5 5 5 5 5 5 5

5 7 7 7 7 7 7 5  
5 5 5 5 5 5 5 5

7 7 7  
5 5 5 5 5 5 5

[illegible]

Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)

D5

back at me?

D

Dsus4

D5

'Cause in \_\_\_ my dreams

End Rhy. Fig. 2

P.M. -----

7/7 5 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5

it's al - ways there, the e - vil face that — twists —

— my mind and brings me to de - spair. Yeah!...

Gtr. 1

Rhy. Fig. 3

\*Gtrs. 1 & 2

P.M. - - P.M. - - - - - P.M. - - P.M. - - P.M. - - - - P.M. - -

\*Composite arrangement

## Interlude

D5

End Rhy. Fig. 3

(Gtr. 2, cont. in slashes)

D5

Rhy. Fig. 4

End Rhy. Fig. 4

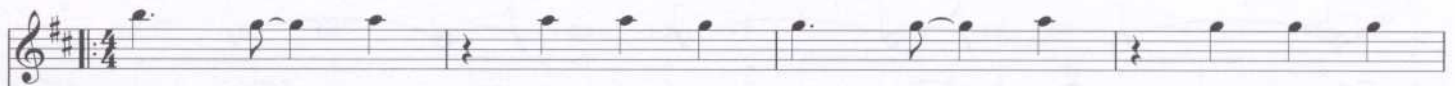
Gtr. 2

(cont. in notation)

Gtr. 1

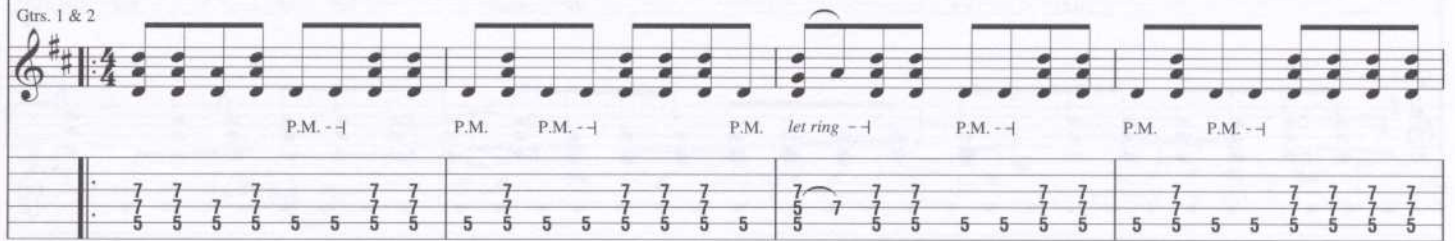
Verse

D5



3. Night was black, was no use hold ing back 'cause I just  
4. Torch es blazed and sa cred chants were praised as the  
can't go on, I must in form the law. Can they

Gtrs. 1 & 2



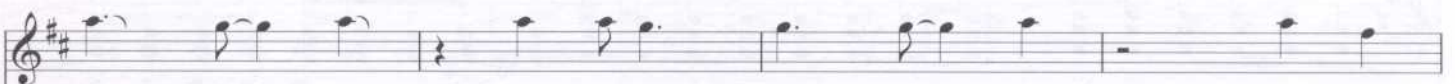
P.M. - - P.M. P.M. - - P.M. let ring - - P.M. - - P.M. P.M. - -



had to see, was some one watch ing me?  
start to cry, or hands held to the sky.  
still be real or just some cra zy dream? But



let ring - - P.M. - - P.M. - -



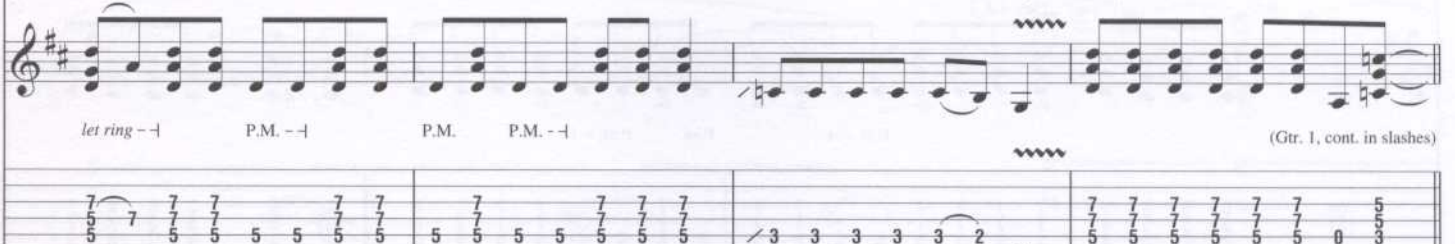
In the mist, dark fig ures move and twist. Was all  
In the night, the fires are burn ing bright. The rit u al  
I feel drawn to wards the chant ing hordes, seem to



let ring - - P.M. P.M. - - P.M. P.M. - - let ring - - P.M. - - P.M. P.M. - -



this for real or just some kind of hell?  
has be gun. Sa tan's work is done.  
mes mer ize, can't a void their eyes. Six,



let ring - - P.M. - - P.M. P.M. - -

(Gtr. 1, cont. in slashes)

# Chorus

Chorus

Gtr. 1

G/B

C5

D5

six, six, the num - ber of the beast.

Gtr. 2

P.M. -----

P.M. ---

To Coda

C5

G/B

C5

(3rd time, cont. in notation)

1. Hell and fire were spawned  
2. Sac - ri - fice is go -  
3. Six, six, six, the one

P.M. -----

1.

D5

(cont. in notation)

to be re - leased.

2.

D5 open

ing on to - night.

Gtrs. 1 & 2

P.M. - -

P.M.

P.M. - -

## Interlude

D5<sup>open</sup> E5 D5<sup>open</sup> E5 F5 E5 F5 G5 F5 G5 F5 G5 F5

let ring - - - - - let ring - - - - - let ring - - - - -

2 2 0 4 0 2 0 0 4 4 0 5 0 4 0 0 5 5 0 7 0 5 0 7 7 7 7 5 0 0 0

\*Voc. tacet on repeats.

4.

## Guitar Solo

G5 F5 G5 F5 B $\flat$ 5 F5<sup>1</sup>

Rhy. Fig. 5

Gtrs. 1 & 2 P.M. - - - - -

Gtr. 3 (dist.)

let ring - - - - - (cont. in slashes) *f* w/ wah-wah

7 7 7 7 7 5 3 1 15 18 15 15 14 14 15 15 14 15 14 12

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 5 (2 times)

C/E F5 C/E F5 C/E B $\flat$ 5

End Rhy. Fig. 5

P.M. - - - - -

tr - - - - - tr - - - - - tr - - - - - tr - - - - -

(12) (14) (12) (10) 9 (9) 6 15 (17) (15) (18)

The musical score for guitar features a complex melodic line with various techniques. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. A dashed line labeled "8va" indicates an octave shift. The score includes a "P.M." (Palm Mute) section and a "cont. in notation" section. A fretboard diagram at the bottom shows the fret positions for the melody, with a sequence of fret numbers: 15, 13, 15, 18, 17, 15, 17, 18, 17, 15, 18, 20. The diagram also includes a "20" fret position and a "(20)" fret position.

## Interlude

Gtr. 3 tacet

N.C.

C

Bb5 N.C.

G5

F5

Gtrs. 1 & 2

10/12 12 10 12 10 12 10 12 10 10 10 10 8 8 8 8 6 8 8 6 8 6 8 6 8 6 8 7 6 5 4 3 2 1

# Guitar Solo

Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 4 (dist.)

*f*

P.M. --

F5<sup>1</sup> G5<sup>III</sup> Bb5 C5 D5

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

F5 G5 Bb5

C5 D5 F5 G5

Bb5 C5 D5 F5

8va

G5 Bb5 C5 D5

8va

loco

# Interlude

Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)

Gtr. 4 tacet

F5

G5

Bb5

C5

D5

Gtr. 4

Gtr. 1  
divisi

(15)  
(7/5) 7/5 7/5 7/5 7/5 7/5 7/5 10/8 10/8 10/8 10/8 10/8 10/8 12/10 12/10 12/10 12/10 12/10 12/10 3/1 5/5 5/5 7/5

*D.S. al Coda*

F5

G5

Bb5

C5

Gtr. 1 & 2

(7/5) 7/5 7/5 7/5 7/5 7/5 7/5 10/8 10/8 10/8 10/8 10/8 10/8 12/10 12/10 12/10 12/10 12/10 12/10 3/1 5/5 (5/5)

5. This

## Coda

D

Dsus4

D5

D

Dsus4

— for you and me. — 6. I'm com-ing

Gtr. 1

P.M. ----- P.M. - P.M. - P.M. - P.M. - P.M. -----

(5/3) 5 5 5 4 5 5 7/7 5 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 4 5 5

Gtr. 2

*mf*

P.M. ----- P.M. -----

(5/3) 7/7 7/7 7/7 7/7 7/7 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5 7/7 5 5

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 7/8 times)

Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)

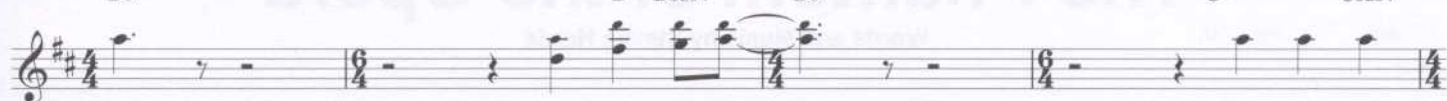
D5

D Dsus4

D5

C

Csus4



back.

I will re - turn. —

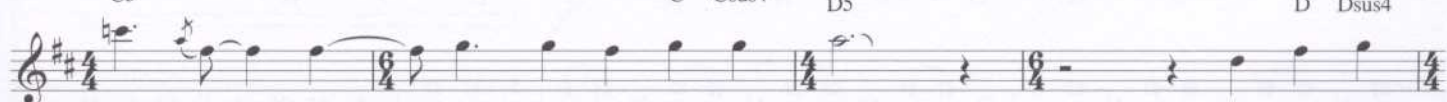
And I'll pos -

C5

C Csus4

D5

D Dsus4



sess your — bod - y and I'll make you burn.

I have the

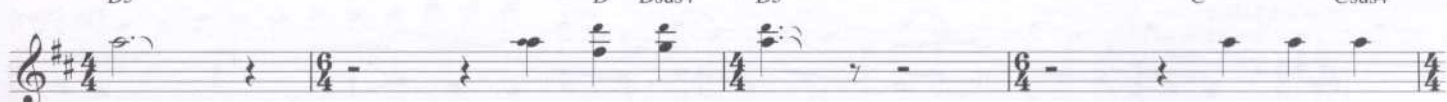
D5

D Dsus4

D5

C

Csus4



fire.

I have the force.

I have the

C5

C Csus4

D5



pow - er to — make my e - vil take its course.

## Outro

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 1

D

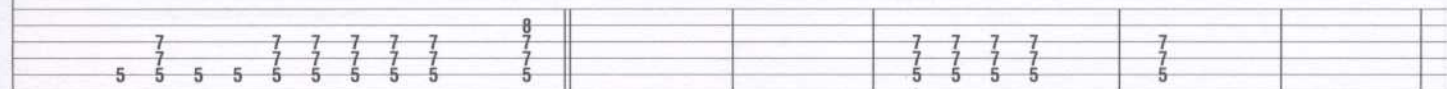
Dadd11

D5



P.M.

P.M. ---



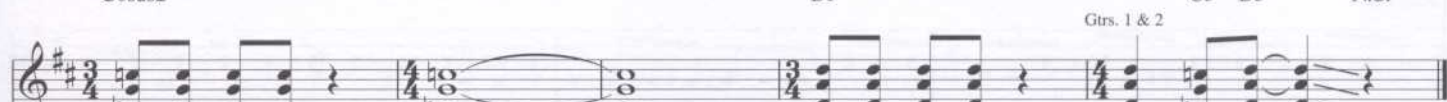
Gtr. 2: w/ Rhy. Fig. 4

C6sus2

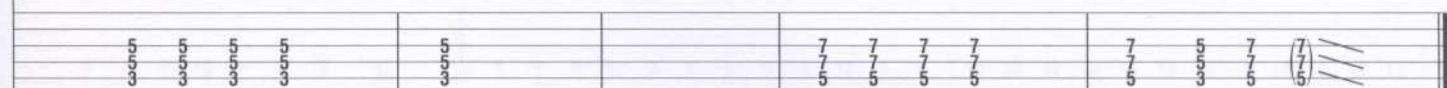
D5

C5 D5

N.C.



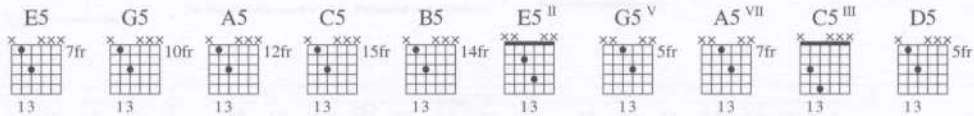
Gtrs. 1 & 2



from Iron Maiden

# The Phantom of the Opera

Words and Music by Steven Harris



## Intro

Fast Rock ♩ = 172

N.C.

\*Gtrs. 1 & 2 (dist.)

*mf*

*Play 3 times*

\*Composite arrangement

Gtr. 1

Gtr. 2

All right, yeah!

8va

*f*

12 12 12 13 13 13 15 15 15 14 14 14 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19

8va

*f*

8 8 8 10 10 10 12 12 12 15 15 15 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 15

\*Em G5 D5 Em

Gtrs. 1 & 2 *loco*

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

\*Chord symbols reflect overall harmony.

G5 D5 F#m Gm

Play 3 times

7 7 7 10 7 7 12 10 12 9 9 9 12 9 9 9 9 12 9 9 10 10 10 13 10 10 10 10 13 10 10



3rd time, Gtr. 4: w/ Fill 4

E5

B5

C5

D5

G5/D

D5

Em

Rhy. Fig. 1

Gtrs. 1 & 2

9 9 X X 4 4 X X 5 5 X X 7 5 5 7 7 7 7 10 7 7 7 7 10 7 7

7 7 7 10 7 7 7 5 5 7 7 7 7 10 7 7 7 7 7 10 7 7 7 7 10 7 7 7 5 5 5

1. I've been liv - ing so long for you, now you  
stand - ing in the wings there, you  
run - ning and hid - ing, in

7 7 7 10 7 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5

won't get a - way from my grasp.  
wait for the cur - tain to fall.  
my dreams you're al - ways there.

5 4 5 4 5 7 7 7 7 10 7 7 7 7 7 10 7 7

Fill 4  
Gtr. 4

7

D5 Em D5 N.C.

You've been  
And  
You're the

End Riff A

7 7 7 10 7 7 7 5 5 5 | 7 7 7 10 7 7 7 7 10 7 7 | 7 7 7 10 7 7 7 5 5 4 5

Gtrs. 1 & 2: w/ Riff A

liv - ing so long in hid - ing, and hid - ing be - hind that false  
know - ing the ter - ror and hold - ing you have on us  
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

mask.  
all.  
scare.

And  
Now  
You

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

you know and I know that you know gon - na you scratch ain't got that long to  
I know and that you're mind and my soul, it and just maim me through and  
dam - aged my mind and my soul, it and just floats through the

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

To Coda

last.  
maul.  
air.

Your  
And  
You

E5                      B5                      C5                      D5                      G5/D                      D5  
 looks                      and                      your                      feel                      ings                      are                      just                      the                      re                      mains                      of                      your  
 you                      know                      I'm                      help                      less                      from                      your                      mes                      mer                      izes                      ing                      cat

1.  
Gtrs. 1 & 2: w/ Rhy. Fill 2

Em D5 Em D5 N.C.

past. \_\_\_\_\_  
call. \_\_\_\_\_

Hey, uh. \_\_\_\_\_

2. You're

2. Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

E5 B5 C5 D5 G5/D D5

Ooh.

### Half-time feel

[illegible]

7 9 9 7 9 9 | 7 9 9 7 7 5 | 7 9 9 7 9 9 | 7 9 9 7 7 5

Pitch: B B B B B

**Riff B1**

Gr. 2

P.M. -----|

P.M. -----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 9 | 9 | 9 | 7 | 9 | 9 | 9 | 7 | 9 | 9 | 9 | 7 | 5 | 7 | 9 | 9 | 9 | 7 | 9 | 9 | 9 | 7 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

C5                      E5                      D5  
End Riff B

P.M. --- P.H. --- P.H. --- P.M. --- P.H. --- P.H. ---

Pitch: D G G B B B

End Riff B1

**Bridge**  
Gtrs. 1 & 2: w/ Riffs B & B1

E5                      D5                      E5                      D5

Keep your dis - tance, walk a - way, don't take his bait. Don't you  
Watch your step, he's out to get you. Come what may, don't you

stray, don't fade a way.  
stray from the nar - row way.

End half-time feel

Gtr. 1: w/ Riff B (last 2 meas.)                      \*Gtr. 1: w/ Riff B (last 2 meas.)

E5                      D5                      E5                      D5

Gtr. 2

P.M. --- P.M. --- slight rit.

\*w/ slight rit. on last 2 beats.

# Guitar Solo

Slower ♩ = 164 (♩ =  $\frac{3}{4}$ )

Gtr. 3 (dist.)

C5

Em

*mf*

rake - - -

3

14 12 15 (15) x 12 14 (14) 12 14 14 12

Riff C

Gtr. 4 (dist.)

*mf*

5

Gtr. 1

w/ clean tone

let ring - - -

7 8 9 7 9

Gtr. 2

w/ clean tone

let ring - - -

0 2 0 2 0 2 0 0 3 2 0

F G Em

End Riff C

let ring ----- let ring ----- let ring -----

let ring -----

\*T T

\*T = Thumb on 6th string

**Gr. 3**

**C**

**Em**

let ring

let ring

**Gr. 1**

let ring

let ring

**Gr. 2**

let ring

let ring

**F**

**G**

**Em**

*8va*

let ring

let ring

let ring

Em

8va

[illegible]

\*Flip pickup selector switch from neck to bridge position.

**C** **Em**

let ring

8 8 8 8 9 8 8 8 7 8 9 7 8 8 8

1 0 2 3 1 0 2 3 0 2 0 0 0 0 2 2 2 0

**F** **G** **Em**

let ring

8 8 8 8 9 8 8 8 7 8 9 7 8 8 8

1 0 2 3 1 0 2 3 0 2 0 0 0 0 2 2 2 0

8va

fdbk.

Pitch: B B A

# Interlude

Slower  $\text{♩} = 141$  ( $\text{♩} = \text{♩}$ )

Gtrs, 3 & 4 tacet

Em

Gtr. 2

8va -

Riff D1

w/ dist.

19 15 17 19 15 17 19 15 17

Gtr. 1

8va -

Riff D

w/ dist.

15 12 15 12 15 12 15 12 12 \ 10

\*Gtr. 5

*mf*

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9

\*Bass arr. for gtr.

D

C

D

End Riff D1 Fill 1A

End Fill 1A

8va -

17 14 15 17 14 15 17 14 15 17 14 15 15 12 13 15 12 13 15 12 13 15 12 13 17 14 15 17 14 15 17 14 15

End Riff D Fill 1

End Fill 1

8va -

14 10 10 14 10 10 14 10 10 14 10 10 \ 8 12 8 12 8 12 8 12 8 8 \ 10 14 10 14 10 14 10 14 10 10 \ 12

5 5 7 5 5 7 5 5 7 5 5 7 3 3 5 3 3 5 3 3 5 3 3 5 5 5 7 5 5 7 5 5 7 5 5 7

1.

Gtrs. 1 & 2: w/ Riffs D & D1  
Gtr. 5 tacet

Em D C D

Gtrs. 6 & 7 (dist.)

*mf*

2.

D Em G

Fill 2 End Fill 2

Gtrs. 1 & 2: w/ Riffs D & D1  
Em  
Riff E

Gtr. 1

Gtrs. 6 & 7  
divisi

12 12 12 12 12 12 14 14 14 14 15 15

12 10 9 7 7 7 10 10 10 10

Fill 2A End Fill 2A

Gtr. 2

12 12 12 12 12 12 14 14 14 14 14 14

13 13 13 13 13 13 15 15 15 15 15 15

Gtrs. 1 & 2: w/ Fills 2 & 2A

Am C Bm

End Riff E

Gtrs. 1 & 2: w/ Riffs D & D1

Em G

Gtrs. 6 & 7

12 12 12 12 12 10 9 7 7 7 10 10 10 10

1.

Gtrs. 6 & 7 tacet

Am C

8va

Gtr. 1

Gtr. 2 3  
divisi

17 15 13 17 15 13 18 17 15 17 15 13

17 16 14 17 16 14 17 16 14 17 16 14

12 12 12 12

2.

Gtrs. 6 & 7 tacet

Am C

8va

Gtr. 1

Gtr. 2 3  
divisi

(Gtr. 2, cont. in slashes)

17 15 13 17 15 13 17 15 13 17 15 13

17 16 14 17 16 14 17 16 14 17 16 14

17 15 13 17 15 13 18 17 15 17 15 13

17 16 14 17 16 14 17 16 14 17 16 14

Gtrs. 6 & 7: w/ Riff E (2 times)  
2nd time, Gtr. 1: w/ Rhy. Fill 3

[illegible]

Slower ♩ = 110

2nd time, Gtrs. 6 & 7 tacet

1st time, Gtrs. 6 & 7 tacet

E5

Gtr. 6

G5

w/ bar

7 (7) - 2 1/2

Gtr. 7

w/ bar

7 (7) - 1

Rhy. Fig. 2

\*Gtrs. 1 & 2

4 2 4 2 4 2 4 2 4 2 4 2 4 2 0 2 0

2 4 2 2 4 2 4 2 4 2 4 2 4 2 0 2 0

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

\*Composite arrangement

Rhy. Fill 3

Gtr. 1



9  
7

7 7 7 7 9  
7

7 7 7

E5

End Rhy. Fig. 2

Riff F

Gtrs. 1 &amp; 2

Gtr. 6

Gtrs. 1 & 2

End Rhy. g. 2

Rht F

Gtr. 6

*f*

9 9 9 9 5 7  
7 7 7 7 3 5

12 11 12 11 12 11 12 12 12 12 10 12 10 12 10 12 10 12

Riff F1

Gtr. 7

Gr. 7

*f*

9 7 9 7 9 7 9 8 9

8 7 8 7 8 7 8 7 8

G5

A5

C5

D5

E5

Gtr. 3

GS

A5

C5

D5

Gu. 3

12 12

Gtr. 6

End Rift F

[illegible]

Gtr. 7

End Rift F1

Gtr. 7

End Riff F

# Guitar Solo

Gtrs. 6 & 7 tacet

E5<sup>II</sup>

Rhy. Fig. 3

Gtrs.  
1 & 2

15 15 (15) 15 15 (15) 13 15 13 15 13 12 13 12 14 14 15 16 14 15 17 17

Fill 3

End Fill 3

12

Fill 3A

End Fill 3A

9

G5<sup>V</sup>

A5<sup>VII</sup>

C5<sup>III</sup>

D5

End Rhy. Fig. 3

17 17 17 15 17 16 15 17 15 17 15 14 15 14 16 14 16 14 12 14 12 14 12 12 (12) 4 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5

4 5 7 5 4 5 4 5 4 5 4 5 7 4 (4) 16 17 16 17 19 17 16 17 16 18 16 17 16 17 16 19 16 (16) 16 15

Gtr. 4

G5 A5 C5 D5

*f*

12 12

14

Gtr. 3

3

6

15 17 17 15 17 16 (16) 12 14 (14) 12 14 (14) 12 14 12 11 12 11 12 11 12 11 12 11 14

Gtr. 3 tacet

E5 G5

15 15 15 15 12 14 12 14 12 12 15 15 15 (15) 12 15

grad. pull up bar + 1/2

w/ bar

(14) 0

Gtr. 4

A5 C5 D5 E5

8va

1 1/2 1 1/2

(15) 17 15 17 17 17 (17) 15 17 15 17 19 15 17 17 15 17 15 17 17 15

G5 A5 C5 D5

8va

6 6 6

19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 4 tacet

E5 G5 A5 C5 D5

8va-7

(17)

E5 G5 A5 C5 D5

\*2nd time, D.S. al Coda  
(take repeats)

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
1st time, Gtrs. 6 & 7: w/ Fills 3 & 3A

E5 G5 A5 C5 D5

Gtr. 4

fdbk. fdbk.

7 7 7 7 (7) 7 7 7 7 (7) 10 10 10 10 12 12 12 12 10 9

\*Resume Tempo I.

## Coda

E5 B5 C5 D5 G5/D D5 E5 N.C.

haunt me, you taunt me, you tor - ture me back at your lair!

Gtrs. 1 & 2

9 9 X X 4 4 X X 5 5 X X 7 5 5 7 9

from *Piece of Mind*

# Revelations

Words and Music by Bruce Dickinson

## Intro

Moderately slow ♩ = 73

\*\*G5 A5 G5 A5

Csus4

C

G5

D5

G5

A5

G5 A5

\*Gtrs. 1 & 2 (elec.)

Play 3 times

*f*  
w/ dist.

let ring -----|

TAB

The Intro section features a guitar melody in 4/4 time, starting with a double bar line and a repeat sign. The melody consists of eighth and quarter notes, with a final quarter note tied to the next measure. The bass line is shown in tablature, with fret numbers 0, 2, 3, and 5. The guitar staff includes a dynamic marking of *f* and a note about distortion ('w/ dist.'). A 'let ring' instruction is placed over a measure of the guitar staff. The bass staff shows a sequence of frets: 3, 3, (3), 2, 3, 3, 5, 5, 3, 2, 0, 3, 3, 2, 0.

\*Composite arrangement

\*\*Chord symbols reflect implied harmony.

Csus4

C

G5

D5

A5

F5

G5

A5

G5

Rhy. Fig. 1

let ring -----|

This section continues the guitar melody from the Intro. It includes a 'let ring' instruction. The bass staff shows frets: 3, 3, (3), 2, 3, 3, 5, 5, 3, 2, 0, 3, 3, 2, 0. The guitar staff shows a sequence of notes: A5, F5, G5, A5, G5, A5, G5.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5

F5

A5

F5

G5

A5

G5

1. O God of Earth and Al - tar, bow

End Rhy. Fig. 1

The Verse section begins with the lyrics '1. O God of Earth and Al - tar, bow'. The guitar staff shows a sequence of notes: A5, F5, G5, A5, G5, A5, G5. The bass staff shows frets: 2, 2, 3, 3, 5, 5, 3, 2, 2, 2, 2, 3. The guitar staff includes a 'w/ Rhy. Fig. 1' instruction. The bass staff shows a sequence of frets: 2, 2, 3, 3, 5, 5, 3, 2, 2, 2, 2, 3.

G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die. The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb us, the swords of scorn di - vide. Take not thy thun - der from us, but

### Interlude

Gtrs. 1 & 2 tacet

G5 Am F#sus2 C C#sus2 C#sus2/B

take a - way our pride.

Gtr. 3 (elec.) w/ dist. *mf*

Gtr. 4 (elec.) *divisi* *mf* w/ dist.

Rhy. Fill 1 End Rhy. Fill 1 Riff A End Riff A

Gtrs. 1 & 2 Gtr. 5 (acous.) *mf* let ring throughout

Gtr. 5: w/ Riff A (2 1/2 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

Gtr. 3 Gtr. 4

C Csus2 Csus2/B Am Fsus2 C Csus2 Csus2/B A5 G5

Gtr. 3

Gtr. 4

Gtr. 5

Gtrs. 1 & 2  
*divisi*

**Faster** ♩ = 164

Gtrs. 3, 4 & 5 tacet

A5 N.C.

G5 A5 N.C.

G5

D5

F5

G5

A5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F5

G5

A5 G5

Rhy. Fig. 2

Gtrs. 1 & 2

End Rhy. Fig. 2

Gtr. 3

Gtr. 4  
*divisi*

**f**

**f**

A5

G5 A5

G5

D5

F5

G5

A5 G5 A5

Gtr. 3

Gtr. 4

Rhy. Fig. 3

Gtrs. 1 & 2

End Rhy. Fig. 3

P.M.

P.M. --

P.M.

P.M.

G5 A5 G5 D5 F5 G5 A5 G5 A5

Rhy. Fig. 4 End Rhy. Fig. 4

P.M. P.M. - 4 P.M. P.M.

G5 A5 G5 D5 F5 G5

slight rit.

Rhy. Fig. 5 End Rhy. Fig. 5

P.M. P.M. - 4 P.M. P.M.

slight rit.

Tempo I

Gtrs. 1-4 tacet  
Gtr. 5: w/ Riff A

Verse

Gtr. 5: w/ Riff A (4 times)

Am Fsus2 C Csus2 Csus2/B Am Fsus2

2. Just a babe in a black a - byss, no  
came to me with a ser - pent's kiss as the

C Csus2 Csus2/B Am Fsus2 C Csus2 Csus2/B

rea-son for a place like this. The walls are cold and souls cry out in pain. An  
Eye of the Sun rose on her lips. Moon - light catch - es sil - ver tears I cry.

Am F#sus2 C Csus2 Csus2/B

easy way for the blind to go, a clever path for the fools who know the  
 So we lay in a black embrace, and the seed is sown in a holy place. And I

Am F#sus2 C Csus2 Csus2/B

Secret and of the Hanged Man, the smile on his lips.  
 watched and I wait - ed for the dawn.

Gtrs. 1 & 2

3 2

# Chorus

A5 G5 A5 C5 D5 F5 G5 A5 G5 A5 C5

The light of the blind, you'll see, the ven-om tears my spine. The Eyes of the

2 2 2 2 3 2 2 2 2 3 3 0 3 5 2 2 2 2 3 2 2 2 2 3

1.

2.

Tempo II

Gtrs. 1 & 2 tacet  
 Gtr. 5: w/ Riff A

D5 F5 G5 Am F#sus2 C Csus2 Csus2/B A5 G5

Nile are o - pen - ing, you'll see. 3. She see.

3 3 0 3 5 2 2 2 3

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

1. 2.

A5 N.C. G5 A5 N.C. G5 D5 F5 G5 A5 G5 F5 G5 A5 G5

Go!

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1st meas.)

A5 G5 A5 G5 D5 F5 G5 A5 G5 A5 G5 A5

## Guitar Solo

Gtr. 3

G5 D5 F5 G5 A5 D5/A A5 Dm/A A5 D5/A

Gtrs. 1 & 2

Rhy. Fig. 6

P.M. P.M. P.M. - - P.M. - -

(2) 0 2 0 2 0 0 5 7 5 3 5 9 7 7 9 0 0 9 0 0 10 9 7 7

C5/A D5 C5 B5 A5 D5/A A5

(7) (7) 2 9 8 10 7 8 7 10 8 10 8 7 8 7 9 7 7 (7) 5 7 (7) 12 12 15 12 12 (7) 14

End Rhy. Fig. 6

P.M. - - P.M. - - P.M. - -

0 0 7 0 0 7 5 7 5 5 4 2 2 0 2 0 0 0 9 7 7 9

Gr. 3

Dm/A A5 D5/A C5/A D5 C5 B5

(15) 12 15 12 15 (15) 13 14 (14) 7 14 13 15 13 12 14 13 15 13 12 13 12 14 14 (14) 12

[illegible]

A5 D5/A A5 Dm/A A5 D5/A C5/A

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A

C5/A D5 C5 B5 A5 D5/A A5

8va

Dm/A A5 D5/A C5/A D5 C5 B5

8va

## Interlude

2nd, 3rd &amp; 4th times, Gtr. 4 tacet

1st time, Gtr. 4 tacet

Am G C Dm F G C G/B Am C G/B Am A5 G5 A5

8va - - -

Gtr. 4

Gtr. 1  
divisi

Gtr. 2

## Tempo I

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 4 (3 times)

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 5

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1

12 4 3

G5 A5 G5

4. Bind

## Verse

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5 F5 G5 A5 G5 A5 F5

all of us — to - geth - er, a - blaze with hope and free. No storm or heav - y weath - er will

G5 A5 G5 A5 F5 G5 A5 G5

rock the boat, — you'll see. The time has come to close — your eyes — and still the wind and rain. For the

## Outro

Gtrs. 1 &amp; 2: w/ Rhy. Fill 1

Gtr. 5: w/ Riff A

A5 F5 G5 Am F#sus2 C C#sus2 C#sus2/B

one who will be King, — the Watch - er in — the Ring, — it is You. —

Am F#sus2 C C#sus2 C#sus2/B Am

Oh, — it is You. —

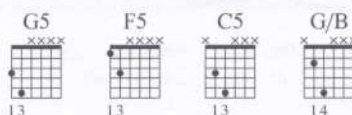
Gtr. 5

rit.

from *The Number of the Beast*

# Run to the Hills

Words and Music by Steven Harris



**Intro**  
Moderate Rock ♩ = 120

N.C.

Gtr. 3 (dist.)  
(Drums)

3

A5 Riff A

D5

*f*

12 15 12 15 10 13

TAB

\*Gtrs. 1 & 2 (dist.)

3

Rhy. Fig. 1

*f*

9 9 7 0

TAB

\*Composite arrangement

A5

C5

D5

G5

A5

End Riff A

10 13 10 13 12 15 (12) 15 8 11 8 11 10 13 (10) 13 8 10 8 10 10 12 (10) 12

End Rhy. Fig. 1

7 7 7 9 0 5 5 5 7 0 0 0 0 2 2 0 0

let ring -----

TAB

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)  
Gtr. 3: w/ Riff A (3 3/4 times)

A5 D5 A5 C5 D5

1. White man came across the sea, he brought us pain and

G5 A5 D5 A5

mis-er-y. He killed our tribes, he killed our creed, he

C5 D5 G5 A5 D5

took our game for his own need. We fought him hard, we

A5 C5 D5 G5 A5

fought him well, out on the plains we gave him hell. But

D5 A5 C5 D5

man-y came, too much for Cree. Oh, will we ever

## Interlude Faster ♩ = 180

G5 D5 D5

be set free?

Gtr. 3

w/ bar

hold bend

8 10 8 10 10 13 (10 13) (10 13) (10 13) (10 13) (10 13)

-1 -1 -1

Gtrs. 1 & 2

P.M.

0 0 3 2 0

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

# Verse

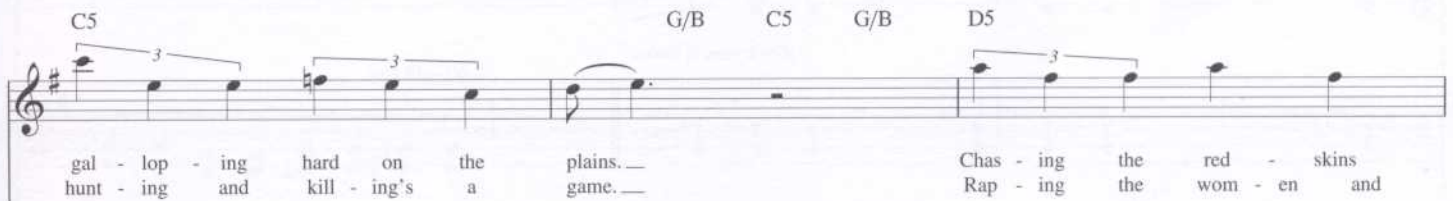
1st time, Gtr. 3 tacet

D5



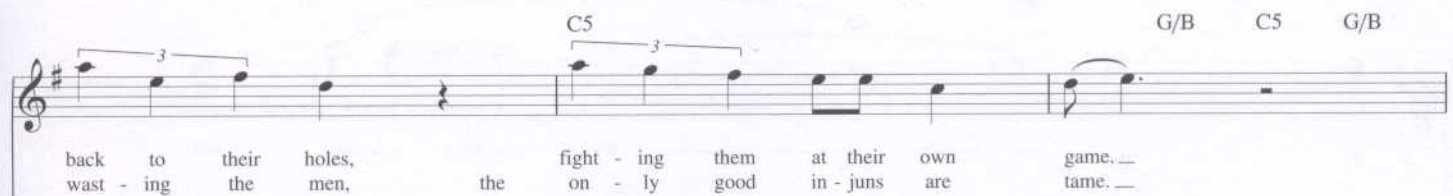
2. Rid - ing through dust - clouds and  
3. Sol - dier blue in the

bar - ren wastes, —  
bar - ren wastes, —



gal - lop - ing and hard on the plains. —  
hunt - ing and kill - ing's a game. —

Chas - ing the red - skins  
Rap - ing the wom - en and



back to their holes, the fight - ing them at their own game. —  
wast - ing the men, the on - ly good in - juns are tame. —



A5 C5 F5

Mur - der for free - dom, a stab in the back, wom - en and chil - dren and  
 Sell - ing them whis - key and tak - ing their gold, en - slav - ing the young and de -

D5

cow - ards at - tack. \_\_\_\_\_  
 stroy - ing the old. \_\_\_\_\_

Chorus  
 G5  
 Rhy. Fig. 2A

Gr. 2

Run

Gr. 2

(Gr. 2, cont. in slashes)

Gr. 1

P.S.

Rhy. Fig. 2

P.M.

F5

to the hills,

P.M.

P.M.

C5

G/B

G5

run for your lives.

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

End Rhy. Fig. 2A

F5

Run to the hills,

End Rhy. Fig. 2

P.M.

1.

C5

G/B

G5

Gtr. 2

run for your lives.

Gtr. 1

P.M.

2.  
G5

E  
⑥  
open  
P.M.  
(cont. in notation)

Gtr. 2

lives.

Gtr. 3

\*w/ wah-wah

12

\*Used as filter.

Gtr. 1

P.M.

### Guitar Solo

E5

G5

Gtr. 3

15

(15) 15

3

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

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12

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12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

12

### Rhy. Fig. 3

Gtrs. 1 & 2

P.M.

C5

\*G/B

C5

G/B

C5

G/B

C5

G/B

G5

12

14

14

(14)

12

14

12

12

14

14

14

14

14

14

14

14

14

### End Rhy. Fig. 3

P.M.

\*Chord symbols reflect implied harmony.

Gtr. 3

E5

8va --- loco

P.H.

G5

Pitch: D

C5

G/B C5 G/B C5 G/B C5 G/B G5

1 1/2

(17) 5 15

E5

G5

3

3

3

3

C5

G/B C5 G/B C5 G/B C5 G/B G5

E5

hold bend

let ring --- w/ bar

1 1/2

(14) 15 14 15 14 15 14 (14) 12 (12) 17 15 17

G5

C5

G/B C5 G/B C5 G/B C5 G/B G5

w/ bar --- P.H.

grad. release

1 1/2

(17) 14 16 0 0 12 15 (15) 13

Pitch: F#

# Interlude

1st time, Gtr. 3 tacet

A5

B5/A

C5/A

D5/A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5

B5/A

C5/A

D5/A

A5

B5/A

C5/A

D5

Gtrs. 1 & 2

## Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

G5

F5

C5

G/B

G5

Run to the hills,

C5



run for your lives,

Run to the hills,

C5 G/B G5

run for \_\_\_\_\_ your lives, \_\_\_\_\_

Run to the hills, F5

C5                      G/B                      G5                      Free time

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'rit.' (ritardando). The lyrics 'run for your life!' are written below the staff. The notes are: 'run' (quarter note, C5), 'for' (quarter note, D5), 'your' (quarter note, E5), and 'life!' (half note, F#5). Above the staff, there are four chords: C5, G/B, G5, and Free time. A long slur covers the 'life!' note and the 'Free time' section. The 'Free time' section contains a series of six vertical lines, indicating a sustained sound or a specific performance technique.

run                      for                      your                      life! \_\_\_\_\_

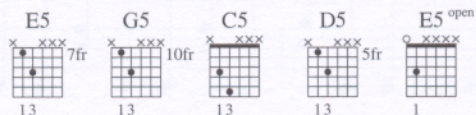
Gtrs. 1 & 2

rit.

from Iron Maiden

# Running Free

Words and Music by Steven Harris and Paul Andrews



## Intro

Moderately fast Shuffle ♩ = 170 (♩ =  $\frac{3}{4}$ )

N.C.

\*\*E5

G5

\*Gtr. 1 (Drums)

3

*f*

TAB

12 7 7 7 7 7 7 7 7 7 7 5 5 5 5

\*Bass arr. for gtr.

\*\*Chord symbols reflect implied harmony.

E5 C5 D5 E5

7 7 7 7 7 7 7 0 3 3 3 0 5 5 5 0 5 7 7 7 7 7 7 7 7

G5 E5 C5 D5 E5

Spoken: O - kay.

Gtr. 1

3 3 7

\*\*\*Gtr. 2 (dist.) divisi

7 7 7 5 5 5 0 5 7 7 7 7 7 7 7 0 3 3 3 5 5 5 7 9 9

\*\*\*Two gtrs. arr. for one.

Gtr. 1 tacet

Gtr. 2

E5 G5 F#5 E5 C5 D5

9 7 (9) 12 11 9 9 9 9 5 3 X X X 7 X X X

Verse

E5 C5 D5 E5

1. Just six - teen, a pick - up truck, — out of mon - ey, the  
 spent the night in L. A. jail — and lis - tened to —  
 3. Pulled her at the Bot - tle Top, — a whis - key, danc - ing,

G5 A5 E5 C5 D5

out of luck. — I've got no - where to call my own. —  
 si - rens wail. — But they ain't got a thing on me. — I'm  
 dis - co hop. — Now all the boys are af - ter me, — and

E5 G5 A5 G5 F#5 E5 G5

Hit the gas — and here I go. — I'm run - nin' free, —  
 run - nin' wild, — I'm run - nin' free. —  
 that's the way — it's gon - na be. —

Rhy. Fig. 1

\*Upper Bkgd. Voc. sung  
 2nd & 3rd times only.

E5 D5 E5 D5 E5 C5 D5

— yeah. — I'm run - nin' free. —

End Rhy. Fig. 1

To Coda

Gtr. 2: w/ Rhy. Fig. 1

E5 G5 E5 D5 E5 D5 E5

I'm run - nin' free, yeah. I'm run - nin' free.

C5 D5 D5 E5 C5 D5

2. I I'm run - nin' free. Get out - ta my

Interlude

E5  
Rhy. Fig. 2

Gtr. 2

Gtr. 3 (dist.) *f*

Gtr. 4 (dist.) *f* *divisi*

way.

\*w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5

C5

D5

End Rhy. Fig. 2

14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 2 3 2 4 2 4

Gtr. 2: w/ Rhy. Fig. 2

E5

G5

17 15 14 15 17 14 12 14 12 10 12 10 9 10 12 9 7 9 10 7 6 7 6 5 7 8 7 7

Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

Gtrs. 3 & 4 tacet

1., 2., 3.

147

# Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5 tacet

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, — yeah. — I'm run - nin' free. —

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, — yeah. — I'm run - nin' free. — Break! —

## Interlude

E5 N.C. D5 E5 N.C. D5 E5 N.C. 2nd time, Ld. Voc. tacet C5 D5

Ow!

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring — let ring —

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E5 N.C. D5 E5 N.C. D5 E5 N.C. 2nd time, D.S. al Coda 2nd time, Gtrs. 3 & 4 tacet C5 D5

Gtr. 3

Gtr. 4 divisi

## Coda

D5 E5 C5 D5

I'm run - nin' free. — Oh. —

Outro

E5 Voc. Fig. 1 G5

(I'm run - nin' free, —

Rhy. Fig. 4

Gtr. 2

A5 C5 D5

End Voc. Fig. 1

yeah, I'm run - nin' free.) I'm

End Rhy. Fig. 4

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 4 (3 times)

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oo, yeah, yeah. I'm

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oh, yeah.

E5 G5 A5 C5 D5

Run - nin', I'm run - nin', I'm run - nin'. Yeah!

E5

Gtr. 2

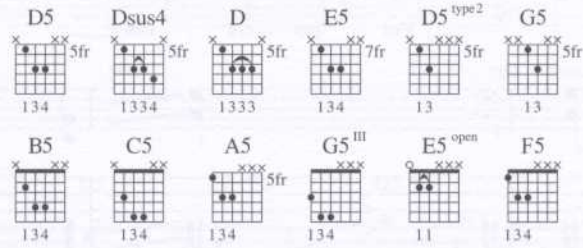
Gtr. 3

Gtr. 4  
divisi

Ow, ow! Ow, ow!

from *Piece of Mind*  
**The Trooper**

Words and Music by Steven Harris



**Intro**

Moderately fast Rock ♩ = 160

\*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

**Riff A**

*mf*

TAB

7 7 7 5 7 5 5 5 3 5 | 3 3 3 2 3 5 5 7 | 7 7 5 7 5 5 5 3 5

\*Chord symbols reflect overall harmony.

Gtr. 2: w/ Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr. 1

TAB

3 3 3 2 3 5 5 5 7 | 5 5 4 2 4 4 4 2 0 | 2 2 2 0 3 5 5 5 7

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtr. 1

D C D5 G5 D5 Em

TAB

(7) 5 5 4 2 4 4 4 2 0 | 2 2 2 0 3 5 5 5 7 | 8 7 (8) 7 8 7 (8)

Gtr. 2

TAB

(7) 7 7 5 7 5 5 5 3 5 | 3 3 3 2 3 5 5 5 7 | 9 7 (9) 7 9 7 (9)

D G5 D Em

D G5 D Cmaj7

Fill 1

End Fill 1

Riff B

Fill 1A

End Fill 1A

Riff B1

1.

2.

D G5 D Em

D G5 D Em

D5 G5 D5 E5

End Riff B

End Riff B1

# Verse

2nd &amp; 3rd times, Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too. —
2. The horse, he sweats with fear; we break to run. —
3. We got so close, near e - nough to fight. —

You'll fire your mus - ket but I'll  
The might - y roar of the  
When a Rus - sian gets me

Gtrs. 1 &amp; 2

D5 G5 D5 C5 N.C. D5 G5 D5 E5

run you through. —  
 Rus - sian guns. —  
 in his sights, —

So when you're wait - ing for the next at - tack,  
 And as we race to - wards the hu - man wall,  
 he pulls the trig - ger and I feel — the blow, —

N.C. D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. —  
 the screams of pain as my com - rades fall.  
 a burst of rounds takes my horse be - low. —

The bu - gle sounds, the charge —  
 We hur - dle bod - ies that lay —  
 And as I lay there gaz - ing

Rhy. Fig. 1

P.M. ————

D5 G5 D5 E5 D5 G5 D5 C5

— be - gins,  
 on the ground,  
 at the sky,

but on this bat - tle - field, no one wins. —  
 and the Rus - sians fire an - oth - er round. —  
 my bod - y's numb, a, and my throat is — dry. —

P.M. ————

P.M. ————

D5 G5 D5 E5

The smell of ac - rid smoke and hors - es' breath —  
 We get so near, yet so — far a - way. —  
 And as I lay for - got - ten and a - lone,

End Rhy. Fig. 1

P.M. ————

as I plunge on in - to cer - tain death.  
 We won't live to fight an oth - er day.  
 with - out a fear I draw my part - ing groan.

Oh. \_\_\_\_\_

P.M. ----- (Gtr. 2, cont. in slashes)

## Chorus

2nd &amp; 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4    D    Dsus4    E5

Gtr. 2

P.M. -----

## Rhy. Fill 1

Gtr. 2

P.M. -----

D5

Dsus4 D Dsus4 E5 (cont. in notation)

Oh.

P.M.

To Coda 1

To Coda 2

# Interlude

2nd time, Gtrs. 1 & 2; w/ Fills 1 & 1A

Em

D5 G5 D5 E5

Gtr. 1

Fill 2

End Fill 2

P.M.

(2nd time, cont. in slashes)

Fill 2A

End Fill 2A

D G5 D Em

D G5 D Cmaj7



1.

2.

Cmaj7 F5 Cmaj7 D

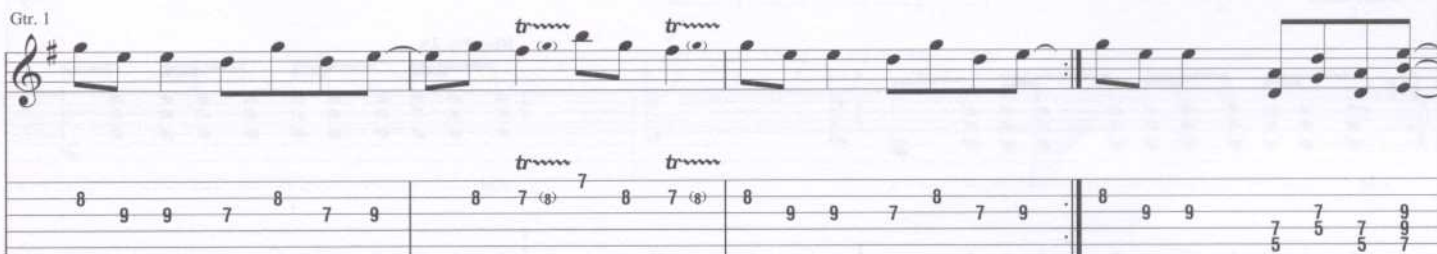
D G5 D Em

*D.S. al Coda 1*

D5 G5 D5 E5

Fill 3

End Fill 3

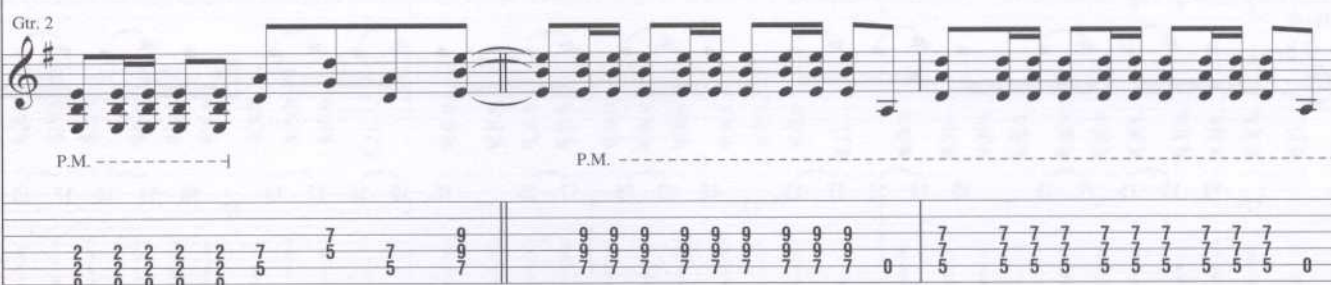
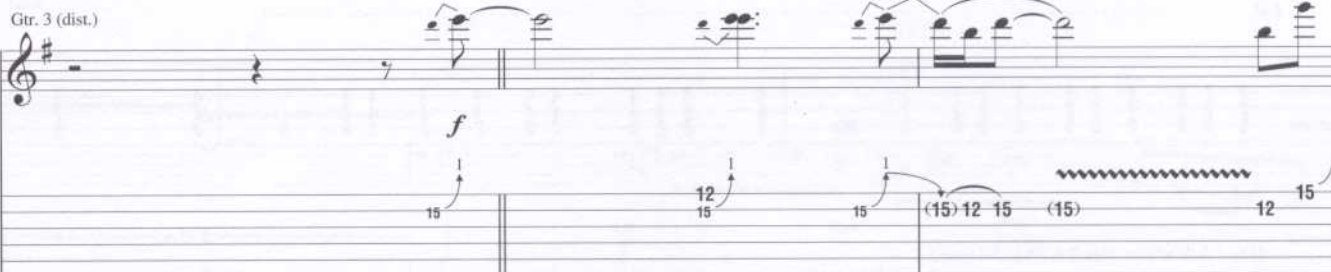


## Coda 1

## Guitar Solo

D5 type2 G5 D5 type2 E5

D5







F5 G5<sup>III</sup> A5 G5<sup>III</sup>

Rhy. Fig. 3

Rhy. Fig. 3A

P.M.

E5<sup>open</sup> F5 G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)

A5 G5

Gtr. 4

E5 F5 G5 A5

8va

w/ bar

(12) (12) 17 17 (17) 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5 III E5 open F5 D5 type 2 G5 D5 type 2 E5

Gtr. 1

8va

Gtr. 4

(20) (20) 17 20 (20) 17 20 20 19 17 15 1 2 1 1 (19) 19 (19) 17 17 19 (19)

Gtr. 2

# Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A  
1st time, Gtr. 4 tacet  
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1. 2. D.S. al Coda 2

1st time, Gtrs. 1 & 2: w/ Riffs B & B1  
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

Gtrs. 1 & 2: w/ Fills 3 & 3A

D G5 D D6sus2 D G5 D Em D G5 D E5

♢ Coda 2

Outro

E5 D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr. 2

P.M. -----|

Gtr. 1

P.M. -----|

Gtr. 2: w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

Gtr. 1

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

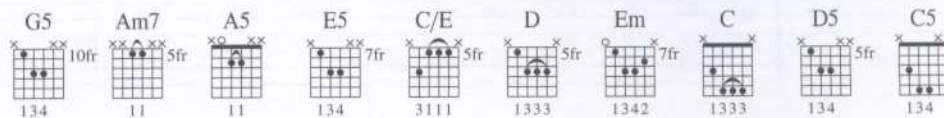
Gtr. 2

Gtr. 1

# Two Minutes to Midnight

from Powerslave

Words and Music by Bruce Dickinson and Adrian Smith



## Intro Moderate Rock ♩ = 188

**Riff A**

Gtr. 1 (dist.)

*mf*

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

T  
A  
B

0 0 5 0 0 7 0 0 5 0 0 7 0 7 0 0 5 0 0 7 0 0

\*Chord symbols reflect implied harmony.

Am7 A5 Am7 D5/A Gtr. 2 tacet Am7 D5/A Am7 D5/A

Gtr. 1

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

5 0 0 2 0 0 3 0 0 0 5 0 0 7 0 0 5 0 0 7 0 7 0 0 5 0 0 7 0 0

Gtr. 2 (dist.)

*f* let ring --|

2 0 2 3 0 2 0

Am7 A5 Gtr. 1: w/ Riff A Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1

**End Riff A**

P.M. --|

Gtr. 2

let ring --|

5 0 0 2 0 0 3 0 2 0 2 0 2 3 0

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

\*Gtrs. 1 & 2

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

\*Composite arrangement

# Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain or shoot to maim, but we don't need a rea-son. The  
blind men shout, let the crea- tures out, we'll show the un- be- liev- ers. The  
bod-y bags and lit-tle rags of chil-dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold-en goose is on the loose and nev-er out of sea-son.  
na-palm screams of hu-man flames, of a prime time Bel-sen feast, yeah. As the  
jel-ried brains of those who re-main to put the fin-ger right on you. As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black-ened pride still burns in-side this shell of blood-y trea-son.  
rea-sons for the car-nage cut their meat and lick the gra-vy. We  
mad men play on words and make us all dance to their song. To the

## Riff B

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - -

D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Here's my gun for a bar - rel of fun, — for the love of liv - ing death. —  
 oil the jaws of the war — ma - chine — and feed it with our ba - bies. — } The  
 tune of starv - ing a mil - lions to make a bet - ter kind of gun.

## Pre-Chorus

Am F/A \* G/A Gsus4/A

kill - er's — breed — or the de - mon's seed. The

## Riff C

Gtrs. 1 & 2

P.M. ----- P.M. --- let ring -- P.M. ----- P.M. -- let ring --

End Riff C

\*Chord symbols reflect overall harmony.

F F#sus4 C G/B

glam - our, the for - tune, — the pain. — Go to

P.M. ----- P.M. --- let ring -- P.M. ---

## Gtrs. 1 &amp; 2: w/ Riff C

Am F/A G/A Gsus4/A

war a - gain, — blood is free - dom's stain. Don't you

F                      F#sus4                      E#sus4                      E                      Am7

pray for my soul \_\_\_\_\_ an - y - more. \_\_\_\_\_ Two \_\_\_\_\_

P.M. -----| P.M. -| let ring -| let ring -----| P.M.

2 2 2 2 2 2 2 2 | 3 2 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 1 0 | 0 3 0 3 0 0 5

**Chorus**

C5                      G5                      Dm

\_\_\_\_\_ min - utes to mid - night, \_\_\_\_\_ the hands \_\_\_\_\_

Riff D                      End Riff D

P.M. -| let ring -| P.M. -| let ring - -

(5 5) 7 0 0 7 5 7 5 | 7 0 0 7 5 7 5 | 3 3 3 3 3 3 3 3 | 7 7 5

F5                      G5                      Am7

\_\_\_\_\_ that threat - en \_\_\_\_\_ doom. \_\_\_\_\_ Two \_\_\_\_\_

Gtr. 2                      Gtr. 1

let ring -----| (Gtr. 2, cont. in slashes)

(7 7 5) 6 | 7 7 5 10 10 8 | 12 12 10 10 | 12 12 10 10 7 5 7 6 5 3 5

Gtrs. 1 & 2: w/ Riff D

C5                      G5                      Dm

\_\_\_\_\_ min - utes to mid - night, \_\_\_\_\_ to kill \_\_\_\_\_

To Coda 1

To Coda 2

F5

G5

A  
⑤  
open

(cont. in notation)

the un - born in the womb.

Gtrs. 1 & 2

let ring

Gtr. 1

(1st & 3rd times, Gtr. 2, cont. in slashes)

The musical notation shows a vocal line with the lyrics "the un - born in the womb." followed by a guitar solo section. The guitar parts are labeled "Gtrs. 1 & 2" and "Gtr. 1". The solo section includes a "let ring" instruction and a note that "Gtr. 2" continues in slashes for the 1st and 3rd times. The notation includes various musical symbols such as notes, rests, and dynamic markings.

# Interlude

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

The Interlude section features a guitar part with a repeating rhythmic pattern. The notation includes a vocal line with the lyrics "2. The" and a guitar solo section. The guitar parts are labeled "Gtrs. 1 & 2". The solo section includes a "P.M." instruction and a note that "Gtr. 2" continues in slashes for the 1st and 3rd times. The notation includes various musical symbols such as notes, rests, and dynamic markings.

D.S. al Coda 1

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtrs. 1 & 2

P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

The D.S. al Coda 1 section features a guitar part with a repeating rhythmic pattern. The notation includes a vocal line with the lyrics "2. The" and a guitar solo section. The guitar parts are labeled "Gtrs. 1 & 2". The solo section includes a "P.M." instruction and a note that "Gtr. 2" continues in slashes for the 1st and 3rd times. The notation includes various musical symbols such as notes, rests, and dynamic markings.

⊕ Coda 1

Guitar Solo

A5      A5      E5/A    G5/A

Gtr. 3 (dist.)

*mf*  
grad. bend      grad. release      w/ bar

1/2      1      -3 1/2

Gtrs. 1 & 2      Rhy. Fig. 1

steady gliss.      P.M. ---|      P.M. ---|      P.M. ---|

(12) (12) (12) 9 (9) 7 7 7 4 5 0 0 0 0

10 10 10 7 7 5 5 5 2 5 0 0 0 0

F5

C/E

Dadd4

A5

E5/A

G5/A

w/ bar      w/ bar

grad. dive      -----|

(0)      2      (2)      5      6      8      6      5      6      5      5      6      5      8      6      5      5

-3      -1      (2)      5      6      8      6      5      6      5      5      6      5      8      6      5      5

5      5      0      4      5      7      4      5      7      9      (9)      4      7      5

5      5      0      4      5      7      4      5      7      9      (9)      4      7      5

F5 C/E D5

First system of musical notation. Treble clef staff with notes and slurs. Fingering numbers 6, 5, 8, 6, 5, 7, 5, 7, 5, 4. Chord symbols F5, C/E, D5. Annotations: "w/ bar" and "w/ bar" with wavy lines. A bracket with "3" is over a triplet. A bracket with "-1 1/2" is below the staff.

Second system of musical notation. Treble clef staff with notes and slurs. Chord symbols F5, C/E, D5. Annotations: "End Rhy. Fig. 1", "P.M. ----", "P.M. ---". Fingering numbers 7, 5, 7, 5, 4, 0, 12, (12), (12).

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5/A G5/A F5 C/E Dadd4

Third system of musical notation. Treble clef staff with notes and slurs. Chord symbols A5, E5/A, G5/A, F5, C/E, Dadd4. Annotations: "1 hold bend". Fingering numbers 19, (19), 17, 20, (20), 17, 20, 19, 17, 17, 19, 20, 19, (19), 17, 19.

Gtr. 4 (dist.)

Fourth system of musical notation. Treble clef staff with notes and slurs. Chord symbols A5, E5/A, G5/A. Annotations: "mf", "1/2 hold bend". Fingering numbers 12, (12), 14, 15, (15), 13, 15, 12, 13, 14, 12, 12, (12), 10, 12.

Gtr. 4 tacet

A5 E5/A G5/A

Fifth system of musical notation. Treble clef staff with notes and slurs. Chord symbols A5, E5/A, G5/A. Annotations: "8va" with a dashed line. Fingering numbers 12, 12, 12, 12, 12, 13, 15, 12, 13, 15, 17, 20, 20, (12).

**Guitar Solo**  
**Half-time feel**

Gtr. 3 tacet

8va

F5 C/E D5

Gtr. 3

Gtr. 4

\*E5

G/B

steady gliss.

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. ---

P.M. ---

P.M. ---

5 3 5 2 7 7 5 5 7 5 3 9 9 9 5 2 0 0 5 2 0 0

\*Bass plays E pedal (next 16 meas.).

C5 A/C# E5 G/B

P.M. ---

steady gliss.

8 7 9 7 7 6 (6) 15 17 16 14 16 15 14 12 14 12 14 12

P.M. ---

P.M. ---

5 0 0 7 4 4 5 7 4 5 7 9 9 5 2 0 0

C5 G/B A5

3

1

w/ bar

14 13 12 10 (10) 13 12 14 12 14 (14) 12 15 0 (15) 0 (15)

End Rhy. Fig. 2

P.M. ---

P.M. ---

(5) 2 0 0 5 2 5 3 5 3 5 2 2 0 5 7 5 7 5 3

G/B

C5

A/C#

Gtr. 4

Gr. 4

The musical score is written on a single-line treble clef staff. The melody consists of several measures with various note values and rests. Above the staff, there are performance instructions: "P.M." followed by a dashed line and a vertical bar, "steady gliss.", and another "P.M." with a dashed line and a vertical bar. A wavy line indicates a glissando between two notes. Below the staff, a six-string guitar diagram shows the fretting hand positions. Fingering numbers (1-4) are placed above specific strings. A curved arrow labeled "1/2" points from the 4th string to the 5th string. A bracket labeled "(9)" spans across the 6th and 5th strings.

P.M. -----|

1/2

(4)

5 7 5 7

7 | 5 7

9 (9)

7 5 7 6 7 5 7

P.M. -----|

steady gliss.

P.M. -----|

P.M.

P.M.

E5

G/B

Gtr. 3

Gtr. 4 tacet  
C5

G/B

A5

## Interlude

C/E

Gtr. 2 

(cont. in notation)

Gtr. 3

15ma

*loco*

Gtr. 3

*steady gliss.*

Gtrs. 1 &amp; 2

\*Gtrs. 1 & 2

(Gtr. 2, cont. in slashes)

\*Composite arrangement

Gtr. 3 tacet  
D5/E

E5

D5

E5

Gtrs. 1 &amp; 2

*steady gliss.*

G5 D5 E5 C/E D/E

12 12 10 7 5 7 5

E5 D5 E5 G5 D5 E5

*steady gliss.* (cont. in slashes)

7 7 5 15 0 0 7 7 5 7 7 5 12 12 10 7 5

C/E D

Gtrs. 1 & 2 (Gtr. 1, cont. in notation)

Gtr. 3

w/ bar 3

12 12 15 (15) 14 (14) 12 14 (14) (14) 11 12 14

- 1/2 1/2

Em

Gtr. 2

Gtr. 3

*steady gliss.*

Gtr. 1

Gtr. 4 *divisi*

12 (12) (12) 12

12 12 10 12 10 12/9 11 12 (9) (12)

(Gtr. 1, cont. in slashes)

\*Gtr. 1 to left of slash in tab.

Gtr. 4 tacet

C

D5

Gtrs. 1 & 2

Gtr. 3

(cont. in notation)

E5

Gtr. 3

End half-time feel

Harm.

w/ bar grad. dive

Pitch: G D

Gtrs. 1 & 2

P.M.

(Gtr. 2, cont. in slashes)

Gtr. 3, tacet

C5

D5

Gtr. 2

Gtr. 4

steady gliss.

P.S.

Gtr. 1

Gtr. 2: w/ Riff A  
Gtr. 3 tacet

Gtr. 1: w/ Riff A (last 4 meas.)

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

## ⊕ Coda 2

|      |    |
|------|----|
| G5/A | A5 |
|------|----|

The image shows a musical score for the song "Midnight" by The Beatles. It includes a guitar part (top) and a bass part (bottom). The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a harmonic foundation with a similar melodic line. Chord diagrams are provided for the guitar part, showing the fretting for various chords: F5/A, G5/A, C5/A, D5/A, and P.M. (Power Chord). The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar staff includes a key signature change from one sharp to one flat (Bb) and a time signature change from 4/4 to 3/4. The bass staff includes a key signature change from one sharp to one flat (Bb) and a time signature change from 4/4 to 3/4. The guitar part includes a key signature change from one sharp to one flat (Bb) and a time signature change from 4/4 to 3/4. The bass part includes a key signature change from one sharp to one flat (Bb) and a time signature change from 4/4 to 3/4. The guitar part includes a key signature change from one sharp to one flat (Bb) and a time signature change from 4/4 to 3/4. The bass part includes a key signature change from one sharp to one flat (Bb) and a time signature change from 4/4 to 3/4.

1.

C5/A A5

is all night.

Rhy. Fill 1 End Rhy. Fill 1

P.M. --- P.M. P.M. ---

(7/5) 0 0 5/3 0 2/0 0 0

2.

Gr. 2: w/ Rhy. Fill 1

C5/A A5

is all night.

Gr. 1

P.M. --- P.M. let ring

(7/5) 0 0 5/3 0 2/0 (2) 7

G5/A A5 F5/A G5/A

Gr. 2

Gtrs. 1 & 4

P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

7 9 9 9 X X 9 X X 7 7 X X 10 12 12 12 X X X 12 X X 12 12 X X

5 7 7 7 X X 7 7 X X 8 10 10 10 X X 10 X X 10 10 X X

7 0 0 0 7 0 0 0 7 0 0 0 5 7 5 7 7 0 0 0 7 0 0 0 7 0 0 0 5 7 5 7

1.

C5/A

D5/A

C5/A

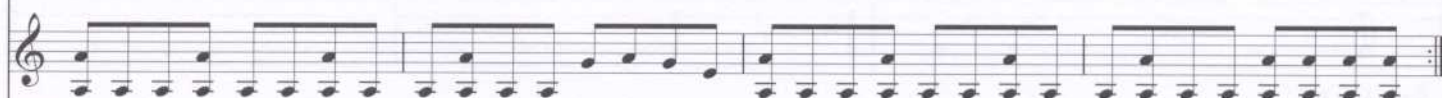
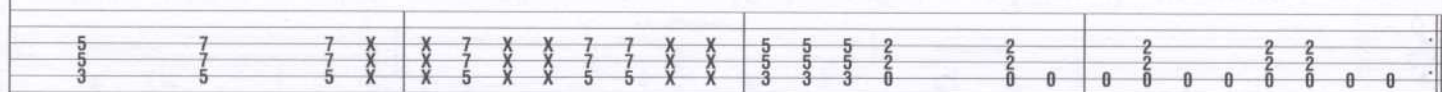
A5



P.M. ---|

P.M. ---|

P.M. ---|



P.M. ---|

P.M. ---|

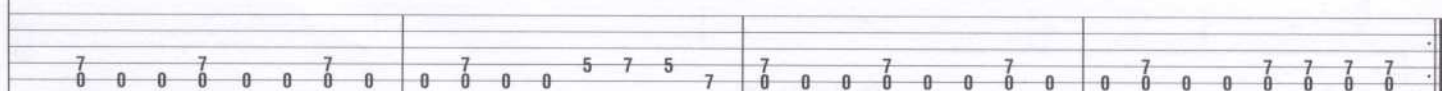
P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|



2.

C5/A

D5/A

C5

A5

N.C.

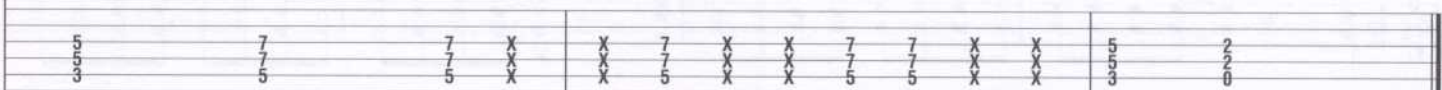


Mid

night

all

night!

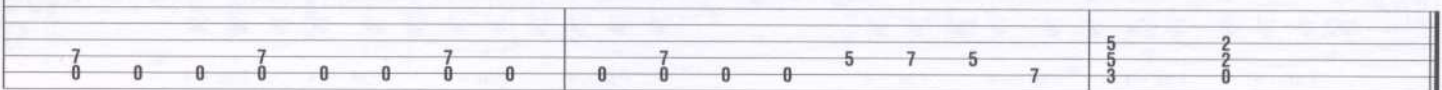


P.M. ---|

P.M. ---|

P.M. ---|

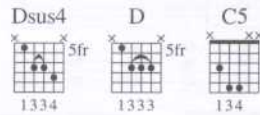
P.M. ---|



from *Somewhere in Time*

# Wasted Years

Words and Music by Adrian Smith



## Intro

Moderate Rock ♩ = 150

\*E5

Gtr. 1 (dist.)

Fill 1

End Fill 1

mf

12 12 0 0 0 7 0 0 0 0 0 8 0 0 0 0 0 5 0 0 0 0 7 0 0 0 3 0 0

TAB

\*Chord symbols reflect implied harmony.

Riff A

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0 12 0 0 0 0 7 0 0 0 0 8 0 0

End Riff A

0 0 5 0 0 0 0 7 0 0 3 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 (dist.)

mf

7 0 7 0

Gtr. 3 (dist.) *mf* Dsus4 D (cont. in notation)

Gtr. 1

Harm. --- -| w/ bar grad. dive

Pitch: D

Gtr. 2

5 0 0 0 0 2 0 0 0 0

5 5 (5) -1/4 -1/2 -1 1/2

7 7 7 5 7 5

# Verse

Gtr. 1 tacet

D5 E5 G5 D5

coast of gold a - cross the sev - en seas, -

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

\*Gtrs. 2 & 3

P.M. P.M. --- -| P.M. --- -| P.M. --- -| P.M. P.M. --- -| P.M. -

7 9 9 0 0 0 0 0 12 12 12 12 7 7 7 5 5 5 5 5

5 5 5 5 5 5 5 5 10 10 10 10 5 5 5 5 5 5

\*Composite arrangement

E5 G5

I'm trav - 'lin' on -

P.M. --- -| P.M. --- -| P.M. P.M. --- -| P.M. --- -| P.M. --- -|

7 7 7 7 7 7 7 7 9 9 9 9 12 12 12 12 12 12 12 12

5 5 5 5 5 5 5 5 7 7 7 7 10 10 10 10 10 10 10 10

The first system of the musical score for 'The Wind' is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with some notes beamed together. Below the staff, there are performance instructions: 'P.M.' under the first measure, 'P.M. --|' under the second measure, 'P.M.' under the eighth measure, 'P.M. --|' under the ninth measure, and 'let ring ---' under the final measure, which features a long note with a fermata.

[illegible]

I'm just a stran - ger to \_\_\_\_ my - self. \_\_\_\_ And all the

[illegible]

things I some-times do, \_\_\_\_\_ it is - n't me but some - one else. \_\_\_\_\_

[illegible][illegible]

— 2. I close my eyes, — and  
3. Too much time — on my hands. I've got you

P.M. P.M. --- P.M. --- P.M. ---

[illegible]

D5 E5 G5

think of home. — An - oth - er cit - y goes by in the night. —  
on my mind. — Can't ease this pain — so

D/F# G5/D G5 C5 Cmaj7 Cmaj9 D

eas - i - ly. — Ain't it fun - ny how it is? You nev - er  
When you can't find the words to say, — it's hard to

Em E5 G5 D5 G5

miss it till it's gone a - way. — And my heart — is ly - ing there, — and will be  
make it through an - oth - er day. — And it makes me want to cry and throw my

### Chorus

3rd time, Gtr. 1: w/ Fill 2

Cmaj7 Cmaj9 G5 Cmaj9 A5

till my dy - ing day. — So, — un - der -  
hands up to the sky. —

Gtrs. 2 &amp; 3

Rhy. Fig. 2

P.M. P.M. -4

### Fill 2 8va

Gtr. 1

w/ bar

D5 C5 A5 E5 D5

stand, \_\_\_\_\_ don't waste your time — al - ways search - ing for — those

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)  
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2  
 3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

Csus2 G5 Cmaj9 A5

wast - ed — years. Face up, \_\_\_\_\_ make your

End Rhy. Fig. 2

let ring -----

D5 C5 A5 E5 D5

stand, \_\_\_\_\_ And re - al - ize — you're liv - ing in — the

To Coda

Interlude

Gtr. 1: w/ Fill 1  
 E5

Gtr. 1: w/ Riff A (last 3 meas.)

Csus2

gold - en — years. \_\_\_\_\_

Gtrs. 2 & 3 Rhy. Fig. 3

let ring -----

(2/6)

D5

End Rhy. Fig. 3

C5

P.M. -----

(2/6)

7/5 7/5 7/5

3 3 3 3 3 3 3 3

E5

P.M. --|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M.

3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0

D5

let ring ---| P.M.

P.M. ---|

P.M. ---|

P.M. ---|

P.M.

P.M. ---|

P.M. ---|

P.M. ---

7/5 7/5 7/5 7/5 7/5 7/5 7/5 7/5

0 0 0 0 0 0 0 0

C5

D5

P.M. --|

P.M. ---|

P.M.

P.M.

let ring -----|

P.M. ---|

P.M. ---|

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

Rhy. Fig. 4

Rhy. Fig. 4

The figure shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. The bass staff shows chords with fingerings: P.M. (Piano Man) and let ring (let the ring). The notation includes a 7/7/5 fingering for the first chord and a 7/7/7 fingering for the last chord.

[illegible]

### Guitar Solo

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)

Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Gr. 1 C5 D5 D5 E5

let ring -----

0 0 0 0 0 7 8 8 8 10 10 12 0 12 10 12 10 0 8 0 8 0 10 0 8 0 8 0 10 0 8 0

## End Rhy. Fig. 4

Gtrs. 2 & 3

End Rhy. Fig. 4

let ring P.M. P.M.

E5

19 20 17 0 17 20 19 0 17 20 17 20 19 20 17 0 17 20 19 0 17 0 17 20 19 20 17 0 17 20 19 20

[illegible]

C5

*D.S. al Coda*

8va

Gtr. 1

Gtr. 2

P.M. - - - - |

P.M. - - - - |

14 15 17 14 15 17 19 17 19 20 19 20 22 22 20 22

3 3 3 3 3

3 3 3 3 3

# ♩ Coda

G5 Cmaj9 A5 D5 C5 A5

So, \_\_\_\_\_ un - der - stand, \_\_\_\_\_ don't

E5 D5 Csus2

waste your time — al - ways search - ing for — those wast - ed — years. \_\_\_\_\_

G5 Cmaj9 A5 D5 C5 A5

Face up, \_\_\_\_\_ make your stand. \_\_\_\_\_ And

E5 D5 Csus2

re - al - ize — you're liv - ing in — the gold - en — years. \_\_\_\_\_

## Outro

Gtr. 1: w/ Riff A (2 1/2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5

\_\_\_\_\_

D5

\_\_\_\_\_

Gtr. 1 C G/B Am G A5 G5 E5

0 5 0 5 0 3 1 0 2 0 2 0

Gtrs. 2 & 3 P.M.

3 3 3 2 2 2 0 0 0 3 3 3 7 5 7 7 0

from Killers

# Wrathchild

Words and Music by Steven Harris

Intro  
Moderate Rock ♩ = 104

\*\*\*D5 E5

D5 E5

D5 E5

N.C.

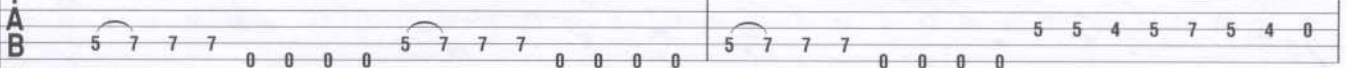
\*Gtr. 1



T

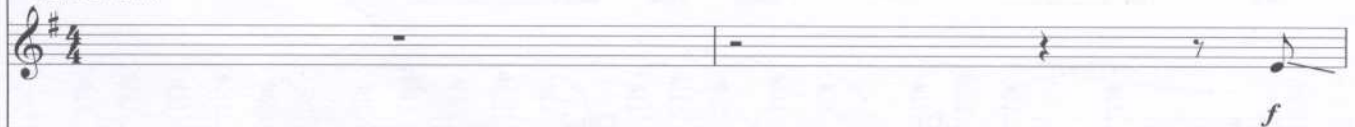
A

B



\*Bass arr. for gtr.

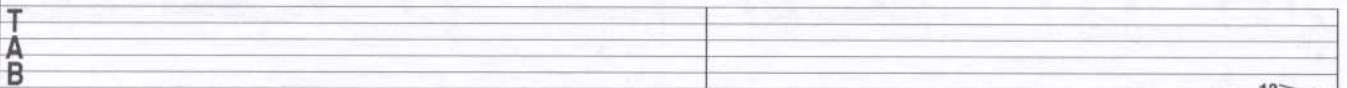
\*\*Gtrs. 2 & 3 (dist.)



T

A

B



\*\*Composite arrangement

\*\*\*Chord symbols reflect implied harmony.

Gtr. 1 tacet

D5 E5

D5 E5

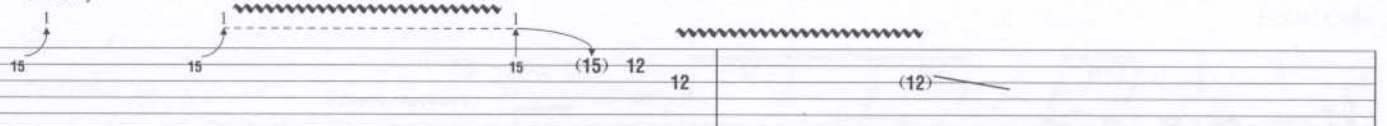
D5 E5

N.C.

Gtr. 4 (dist.)



f  
†w/ delay



†Set for dotted eighth-note regeneration (approx.) w/ 3 repeats.

Rhy. Fig. 1

End Rhy. Fig. 1

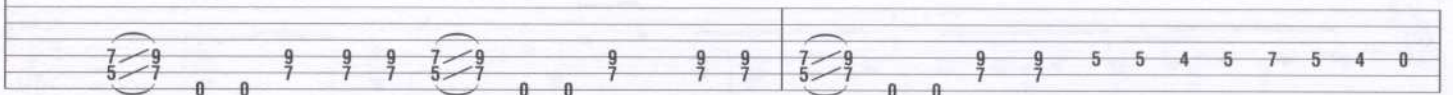
Gtrs. 2 & 3



P.M. --†

P.M. --†

P.M. --†



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Gtrs. 2 & 3: w/ Rhy. Fig. 1

# Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5

1. Born in - to a scene of an - gri - ness and greed,

14 14 (14) 12 14 12 14

D5 E5 N.C. D5 E5 D5 E5

dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.

## Pre-Chorus

C5

B5

D5 E5 N.C.

I was nev - er meant to be. Now I spend my time look - ing

Gtrs. 2 & 3

Rhy. Fig. 2

P.M. --

7 9 0 0 9 9 5 5 4 5 7 5 4 0 5 4

D5 E5 D5 E5 C5 B5

all a - round for a man that's no - where

Gtr. 4

14 (14) 12 14 12 (12)

Gtrs. 2 & 3

P.M. -- P.M. --

7 9 0 0 9 9 9 7 9 0 0 9 9 5 4

D5 E5 D5 E5 C5 B5

to be found. Un - til I find him, I'm

12 15 15 12 15 (15)

P.M. - - - P.M. - - -

7 9 0 0 7 7 7 7 9 0 0 7 7 5 4 2

G5 F#5 C5 B5

nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na

Gtrs. 2 & 3

End Rhy. Fig. 2

5 5 5 4 5 4 3 2

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5 E5 D5 E5 D5 E5 N.C.

trav - el 'round.

Gtr. 4

1/2 3/4 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 (2) 0 2

\*Gradually bend note while picking in rhythm indicated.

Gtr. 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - - P.M. - - - P.M. - - -

7 9 0 0 7 7 7 7 9 0 0 7 7 7 7 9 0 0 4 4 7 4 5 4 7 4

D5 E5

D5 E5

D5 E5

N.C.

'Cause I'm a\_\_\_\_

delay off

## Chorus

Gtr. 4 tacet

D5 E5

N.C.

D5 E5

N.C.

wrath - child.

Yeah, I'm a \_\_\_\_\_

wrath - child.

I'm a \_\_\_\_\_

Rhy. Fig. 4

Gtrs. 2 &amp; 3

P.M. - 4

P.M. - 4

wrath - child.

I'm com - ing to get you.

P.M. - 4

D5

N.C.

Oo, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah. \_\_\_\_\_

Gtr. 4

2

Gtrs. 2 &amp; 3

End Rhy. Fig. 4

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line.

# Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)  
Gtr. 4 tacet

C5 D5 N.C.

Gtrs. 2 & 3 tacet

Uh!

# Interlude

Bm

\*Gtrs. 2 & 3

First system of guitar notation for tracks 2 and 3 in Bm. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff shows a bass line with fret numbers: 7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0 0.

\*Gtr. 3 w/ slight P.M. (next 8 meas.).

Second system of guitar notation for tracks 2 and 3 in Bm. The top staff continues the melodic line. The bottom staff shows fret numbers: 7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0.

C#m

Third system of guitar notation for tracks 2 and 3 in C#m. The top staff features a melodic line with a slur over measures 17-20 and a crescendo hairpin. The bottom staff shows fret numbers: 4 4 4 2 4 4 2 4 3 2 5 2 | 4 4 4 2 4 4 2 4 3 2 5 2. Wavy lines above the staff indicate tremolos in measures 21-24.

Oh!

Dm

Fourth system of guitar notation for tracks 2 and 3 in Dm. The top staff shows a melodic line with a slur over measures 25-28. The bottom staff shows fret numbers: 5 5 5 3 5 5 3 5 4 3 6 3 | 5 5 5 3 5 5 3 5 4 3 6 3. Wavy lines above the staff indicate tremolos in measures 29-32.

# Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

N.C. D5 E5 D5 E5 D5 E5 N.C.

Gtr. 4

w/ delay

1/2 1

7 5 7 5 7 5 7 6 5 3

14 (14) 14 12 15 15 12 15 12 12 (12)

rake -

(7)

## Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)  
Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C.

2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion. I

D5 E5 D5 E5 D5 E5 N.C.

know I've got - ta find se - ri - ous peace of mind or I know I'll just go cra - zy.

## Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2  
C5 B5 D5 E5 D5 E5

Now I spend my time look - ing all a - round

Gtr. 4

12 15 0 12 15 0 12 15 12 0 12 12 15

C5 B5 D5 E5 D5 E5 C5 B5

for a man — that's no - where to be found. — Yeah. Un - til I find — him, I'm

(15) \ 12 15 1 1 1/2 12 12 1/2 14 (14) \

Gtr. 4 tacet

G5 F#5 C5 B5

nev - er gon - na stop search - ing. I'm go - ing to find — my man, — gon - na

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 N.C.

trav - el 'round. —

Gtr. 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 (2) 0 2 (2) \

D5 E5 D5 E5 D5 E5 N.C.

'Cause I'm a —

1 12 12 1 12 12 1 12 12 1 1/2 14 12 14 12 12 12 12 12 15 15 15 (15) \

# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4  
Gtr. 4: tacet

D5 E5 N.C. D5 E5 N.C.

— wrath - child. Well, I'm a — wrath - child. Yeah, I'm a —

D5 E5 N.C. C5

— wrath - child. I'm com - ing to get you.

D5 N.C.

Oo, — yeah, — yeah. —

Em N.C.

Yeah! —

Gtr. 3

7 5 7 5 7 5 7 6 5 3 | 9 7 9 7 9 7 9 8 7 5 | 9 7 (9) 7

Gtr. 2

7 5 7 5 7 5 7 6 5 3 | 7 5 7 5 7 5 7 6 5 3 | 12 10 (12) 10

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

The first measure of the song is shown in both musical notation and guitar tablature. The musical notation is in treble clef with a key signature of one flat (Bb). It contains a half note G4, a quarter note A4, and a quarter note Bb4. The guitar tablature below it shows the fret numbers 9, 10, and 9 on the first string, with a curved arrow indicating a slide from the 9th to the 10th fret and back to the 9th.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of two eighth notes: F#4 and G#4, beamed together. Below the staff, the guitar tablature shows the first string with a slur over the 9th and 11th frets, indicating a slide or a sustained note across those frets.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a single eighth note on the second line of the staff, which is G4. Above the note is a circled 'x' symbol. Below the staff, the word 'TAB' is written vertically, and the fret number '7 (9)' is indicated.

P.S.

TAB

The first measure of the melody is shown on a treble clef staff. It contains two eighth notes: a D4 (F#4) and an E4 (G#4). Below the staff, the guitar tablature shows the first string (E) with a natural sign and the second string (D) with a sharp sign, indicating the notes D and E. The fret numbers 5 and 7 are written above the strings.

The first measure of the song is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4, a quarter note on A4, and a quarter note on B4. The bass line is represented by a TAB system with a '9' indicating a fret and an arrow pointing to the first string.

The first measure of the song is shown. The treble clef is on the first line. The key signature has one sharp (F#). The melody consists of a quarter note on G4 (F#4), a quarter note on A4, and a quarter note on B4. The bass line consists of a quarter note on G2 (F#2), a quarter note on A2, and a quarter note on B2. The word 'TAB' is written vertically on the left side of the bass staff.

The first measure of the song is shown in both standard musical notation and guitar tablature. The standard notation is on a treble clef staff with a key signature of one sharp (F#). It contains two eighth notes, F#4 and G#4, beamed together. The guitar tablature is on a six-line staff and shows the notes 11 and 9, also beamed together, indicating the fret numbers for the same notes.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a quarter note on G4 with a '+' sign above it, followed by a half note on A4. Below the staff, the letters 'TAB' are printed vertically, and the fret numbers '12' and '9' are indicated for the corresponding notes.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a single note on the first line (F4). Below the staff, the letters 'T A B' are printed vertically, indicating the fret positions for the guitar. The fret positions are 1, 2, and 3, corresponding to the notes F, G, and A respectively.

The first measure of the song is a whole note chord consisting of the notes G, A, B, and C. The guitar tablature below the staff shows four frets, each with a single note: 0, 1, 2, and 3.

The first measure of the song is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff with a wavy line indicating a sustained note. The bass line is written on a five-line staff with a wavy line indicating a sustained note. The letters 'T A B' are written vertically on the left side of the bass staff.

For the pick hand to the normal

Musical notation: Treble clef, one measure with a quarter note on the first line (F4) and a half note on the second line (G4). The note G4 has a 'P.H.' (pick hand) marking above it.

Tablature: A single line with the number '5' written on it.

The first measure of the song 'Rake' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written as a quarter note on G4, followed by a quarter rest, then a quarter note on A4, and finally a quarter note on B4. Below the staff, the lyrics 'rake - - -' are written. To the left of the staff, the word 'TAB' is written vertically. Below the staff, there is a tablature line with a '5' above the first fret, an 'x' above the second fret, and another 'x' above the third fret.

The musical notation for the guitar solo in 'The Sound of Silence' is shown on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of three eighth notes: B-flat4, A4, and G4. Above the first two notes are downward-pointing arrows with the interval '-1/2' written above them. Above the third note is a downward-pointing arrow with the interval '-1/2' written above it. Below the staff, the text 'w/ bar' is written, followed by a dashed line and the number '4'. Below the staff, the fret numbers '7', '7', and '7' are written, corresponding to the notes B-flat4, A4, and G4 respectively. The letters 'T' and 'A' are written vertically to the left of the fret numbers.

Aces High  
Be Quick or Be Dead  
Bring Your Daughter to the Slaughter  
Can I Play With Madness  
Evil That Men Do  
Flight of Icarus  
Killers  
No Prayer for the Dying  
The Number of the Beast  
The Phantom of the Opera  
Revelations  
Run to the Hills  
Running Free  
The Trooper  
Two Minutes to Midnight  
Wasted Years  
Wrathchild



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